

TWENTY-FOUR PAGES



THE NEW YORK



# DRAMATIC MIRROR

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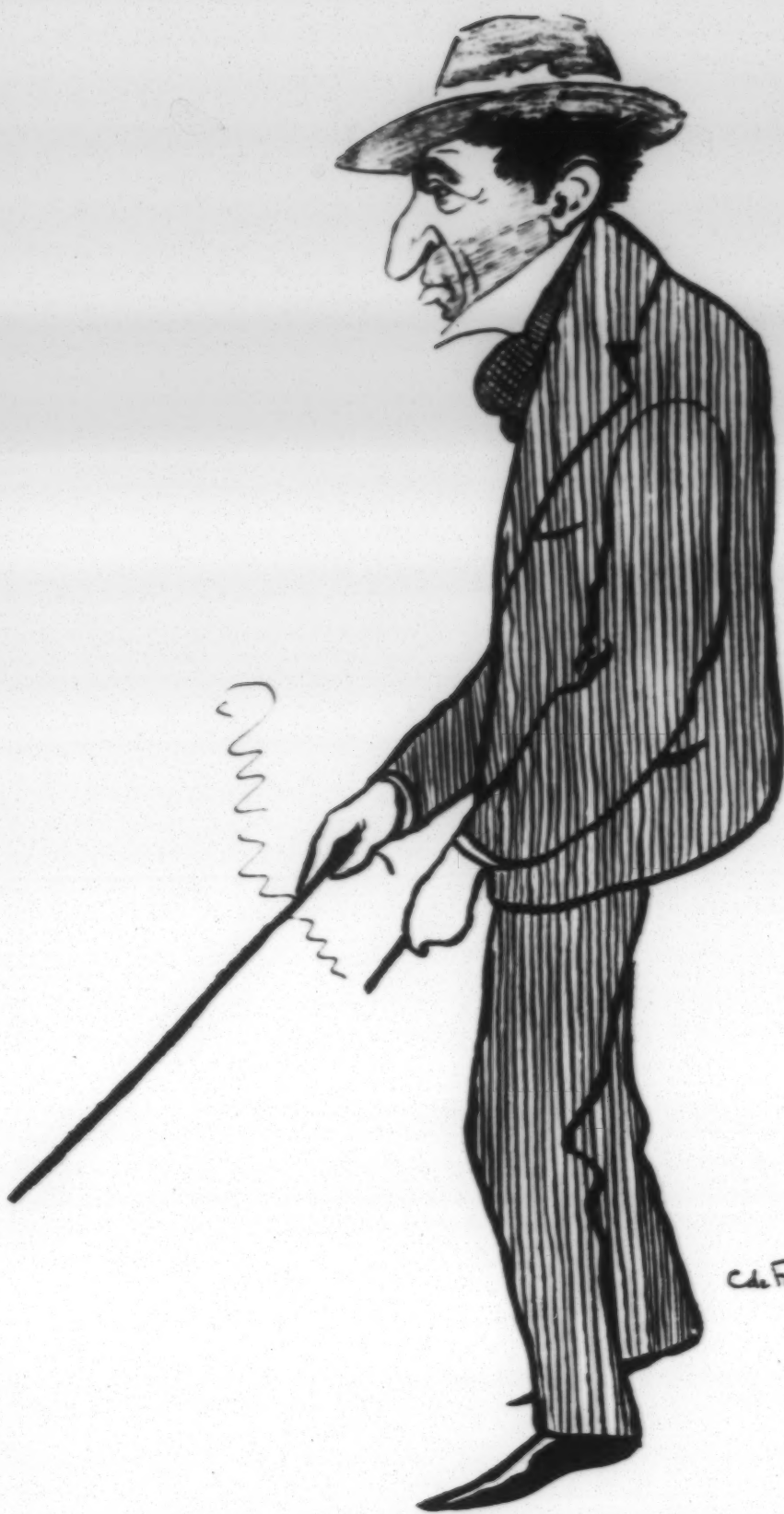
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PRICE TEN CENTS.



HARRY CORSON CLARKE.





LOU FIELDS.

What a jangling and a tangling; what a very awful mangling  
You give the English language on the stage;  
Through the mazes of the phrases, till it very nearly crazes,  
We follow as you vent your mimic rage.

Every rafter rings with laughter while you're on, and often after  
The ending of your very funny show,  
So beguiling is your whiling of the time, that folks keep smiling  
At the twisted gags you spring with little Joe.

Your gyrations and creations bring out many imitations,  
They copy everything you do and say;  
But for slashing and word-smashing and for dictionary-hashing,  
You and Joe can take the medal any day.

## THE MATINEE GIRL.

The Matinee Girl is hay-seeding at Larchmont for the nonce and is getting near to nature's heart and incidentally taking an extra reef in her bathing suit skirt.

They are going to be shorter and clinger than ever this year, and one of the girls here has hers made with one of those seamless backs gored closely to fit the hips. She will look as though she had stepped out of one of The Man in the Moon ballets when she puts it on. But there are a lot of girls who have to depend on some startling effect of that sort to call attention away from their lack of curves.

This girl is singularly free from them, and she told me this morning that she thought the old kind of bathing suit was decidedly improper. She knew mine was the old kind, too!

Funny how catty women get when they go away in the Summer, isn't it? I suppose it is the trials of country life that irritate one; but whatever it is, we all change when we get a hundred miles or so from the Rialto and the Bowery, and the other points of interest in New York.

Sometimes I think that the folks who stay in town and go roof-gardening are the most sensible. There is all the rural delight about a roof-garden that many of us city-spoiled people can stand. And there is an absence of that turbulent insect life that marks the dingle and the dell of the suburban retreat.

Larchmont is famous as a theatrical colony, and The Matinee Girl sees many familiar faces in carriages, on piazzas and on yachts, skimming over the Sound when I take out "me yacht."

It isn't really mine, you know; but we all say that up here. Even if it is a rowboat with a leak in it you call it "me yacht," and cultivate a rolling gait when you walk.

I am just learning to talk about channels and winds and private signals and things as though I were an old salt. You won't do here unless you are educated on these points, and the less you know the more you must talk about it. That confuses people as much as a

hypothetical question does a jury in a poisoning case.

If you can only get people wondering what you mean when you say things or write things you are all right nowadays. It is mystery that takes. If people understood rag-time as well as they pretend to understand Wagner, it wouldn't be half so popular as it is.

Bijou Fernandez drives around here nowadays in a runabout, wearing one of those very picturesque gray felt sombreros with big eagle's quills stuck in the side.

She makes a capital Summer girl, and looks the part to perfection, in fact, she looks ever so much younger than she has looked on the stage this last season.

It is my impression that she dresses her parts too maturely. A girl with such a tragic face and such a pair of eyes as this actress possesses seems made to wear classic draperies and Alma Tadema costumes.

But so long as modern modistes won't make their gowns after that fashion the next best thing is simplicity. Bijou Fernandez, in her pretty cotton gown, with her big hat pulled down over her eyes, looks ever so many times more attractive than when she trod the boards clad in some of the elaborate creations that I saw her wear in the Winter.

But then the Winter girl is always presumed to be different, I suppose. Cold weather contracts the complexion, the emotions and the manners of us all, while the Summer time is the season of expansion, of freckles and uncorseted sympathies.

All but! There is just one type that contradicts the Summer expansion theory and proves the rule. It is the piazza woman who has nothing to do all day and most of the night, but keeps tabs on everything that goes on, and a good deal that doesn't.

Poor soul! She has a dull time of it at best. She has nothing to give interest enough to her own life to make her existence an excuse. The world is narrowed down to a horizon that is bounded on one side by the length of Mrs. Boudier's bathing suit, and on the other by the number of times Mrs. So-and-so

wears a shirt waist before she sends it to the laundry.

This community has had a genuine sensation this season. A certain beautiful opera singer drove in state to one of the big Summer hotels and paralyzed the Rocking Chair Association of Amalgamated Rubbernecks by her general radiance as she swept by them with that regal majesty that a few seasons of private cars and continuous photographing is sure to impart.

She looked at the best suite in the house, with a view both ways and a breeze which guaranteed (so the clerk said) the necessity for having blankets on the bed all Summer, which seems to be considered a recommendation at a seashore hotel.

She swept back to her carriage, and as soon as the rubber tires had ceased to crunch upon the un-rained-on gravel the R. R. held an informal meeting. Talk of the original anvil chorus! It wasn't a marker to what happened.

So that was her? H-m-ph! Bleached? Of course she was bleached! Didn't you notice the roots? Handsome gowns? H-m-ph! Oh, it's easy to get the gowns, my dear! Do you think she's coming here? I should like to hear of such a thing! Do you think I would remain for one moment with my two lovely daughters in such an atmosphere? Hum-m-m-ph!

The result of the confab was that the Society of Associated Hens conveyed their edict to the hotel management that if the beauty were to become a guest they and theirs would get out of reach of any microbes that might chip off her reputation, and possibly affect their pure young darlings.

The P. Y. Da., by the way, spend their evenings in a quiet corner of the piazza, drinking high balls and smoking cigarettes under cover of the darkness with some underdone boys, who are just learning how to smoke from the girls.

I was discussing this phase of Summer life with an Earnest Student of Human Nature, and I asked him why these old catty things should turn down the chance of their lives for gossip?

It would be a positive pleasure for them to observe the beauty and to trace degeneracy in her every movement—what she ate, what she wore, what she did. Why, when life was so bare of material, did they not embrace the rich, juicy morsel offered?

No celebrity in any walk of life but has had all sorts of crimes laid at his or her door. Political and theatrical notabilities are favored in this way most generously, and I think most people get to use salt with most of the stories that they hear.

The beauty has been talked about just as Mr. Cleveland, and Mr. Croker, and others have been talked about, and will be until the end of time. But I never heard any particular viciousness laid at her door. All this was what I said:

"What did they expect she would do?" I asked the Human Nature sharp. "Did they think she would sit up all night playing poker, or get intoxicated at dinner, or what on earth did they think she would do? A hotel is a public place. It does not pretend to get certificates of character with its guests beyond a certain correctness of behavior that is understood in ordinarily civilized communities. Now what did they think the beauty would do?"

"She doesn't have to do anything," said my informant. "She has formed the habit of being beautiful and a woman, and men have formed the habit of falling in love with her. Don't you see, you goose? It's their husbands the ladies are thinking of. It isn't pleasant for a woman to have her husband raving about a beauty all through dinner time, and when the beauty is right there in the dining room, smiling most beatifically right and left, as though she were so happy that she didn't notice the frost. Why then the plot thickens. It's not an excess of virtue that is troubling the ladies, it is an excess of jealousy, spite, meanness, and all the small vices under the sun."

I read somewhere once of a woman whose heart was so dried up that you could almost hear it rattle, as she walked, like a pea in a pod. I think I'd rather be the beauty and try my chances with the angel that presides over the Ladies' Entrance of Paradise II, as they say, there are only men angels, they will all tip their halos to her and offer to show her about the golden streets.

It seems odd that some kind friend doesn't dissuade Bernhardt from essaying Hamlet. Women in this most trying of Shakespeare's characters have made repeated failures, and covered themselves with ridicule.

Before any woman, no matter how great an artist she may be, can play a masculine role, she must learn to wear a man's clothes. I do not care what era a man's dress belongs to, you just put a woman in it and see what she looks like unless she stands still, face front, and says nothing.

No woman has ever mastered the art of male impersonation. They don't do it even as well as masculine actors personate women, and that is saying the worst that can be said of them.

Bernhardt is one of the greatest actors of her sex, but that's the limit. If she stoops to learn the tricks of an impersonator—the stride, the gestures, the voice, the mannerisms of men—she will be monkeyfying her art.

And if she does not do it she will simply be the spectacle that we have seen before—a woman in man's clothes with a woman's walk, voice and ways, speaking a piece—a set of lines that have no meaning from her lips.

I know that I have heard of some woman who made a good Hamlet. I forget who it was—Cushman, perhaps, whose rugged face would lend itself to the make-up of the part.

But you can't make me believe that a great woman Hamlet could ever exist any more than we might have a man Juliet. It is a good thing to be able to recognize the impossible when you see it.

Perhaps this theory might be regarded as a sudden death to all ambition. People who are mechanical in their art may learn tricks—actors have been taught to go through parts as a parrot is drilled to talk—and the unthinking are deceived by the imitation.

But the greatest woman actor in the world can give us nothing more than a sexless Hamlet at best—a Hamlet who, when he sees his father's ghost, would only clutch blindly for his skirts and go in hysterics until a man came in and chased the thing away. Then he'd set a trap for it next night and wait around the corner of the terrace to see how it worked.

Mrs. Kendal's departure from the usual thing in essaying the part of an Elder Miss

Blossom in the play of that name, which has just been done in London, opens up a new field which playwrights should take advantage of.

Here is a chance for our actresses who are—well, not mature, but "past their first youth." That is a neater way of putting it. Men in stageland can be lovers, heroes, villains, until they are doddering; but when women leave the rose garden of youth the gate shuts with a clang, and they are not supposed to even look over the fence at the glories they are shut out from.

Those who dare to peek between the pickets are the adventuresses of stageland. Playwrights forget that women, unfortunately, cling to romance as tenaciously as men, but hide the expression of it; while a man begins to exploit his holiest emotions all the louder as he gains avoirdupois and becomes fitted by nature for a star place in the front row.

Alan Dale, writing from London, says that Mrs. Kendal's make-up is such a triumph of mature maidenhood—(green silk, with a poke bonnet tied under the chin)—that you feel quite sure that no man in the play will say to her: "Great Scott! How perfect you are!"

Which will remove one unintentionally humorous situation from the modern drama if the good example is followed. Then we may hope to be rid of heavyweight Carnena, whose coquetry is like that of a playful cow, Julieta old enough to carry latch keys, and ingenues who skip about in white muslin and blue ribbon like giraffes out for a good time.

—THE MATINEE GIRL.

## HARRY CORSON CLARKE.

The picture that appears on the front page of this issue is a reproduction of the best of the second series of Harry Corson Clarke photographs. The entire first series, representing the comedian's development from a chubby boy of eleven months to an old-man-character-actor, in appearance of at least ninety-eight years, was destroyed on last Thanksgiving Day in the burning of the Baldwin Hotel, San Francisco.

The loss of the collection left Mr. Clarke without what his familiar friends called "his pictorial past," and as the likenesses can never be replaced, he is now obliged to begin his photographic life all over again at the comparatively advanced age of thirty.

In the first series were several pictures of especial value on account of the old associations that they brought to mind. There was one of Mr. Clarke and his mother, Mrs. Adele Clarke, taken upon the occasion of their first appearance together; another of the comedian and a group of native Hawaiian dignitaries in the palace at Honolulu, and a third of Mr. Clarke, surrounded by a crowd of his Pueblo Indian friends at Laguna, New Mexico.

Besides the photographs, Mr. Clarke possessed a number of portraits of himself in water-color and in black and white, made by his artist friends in the East and West. Some of these were far from flattering—notably a caricature drawn by Allan Dunn, of the Janet Waldorf company—but they were displayed with equal favor on the actors' study walls.

An interesting comparison was made a year or two ago of the likenesses, at various ages, of Mr. Clarke and a similar series of pictures of John Hare. They were found to be so nearly alike that one collection might have been substituted for the other without danger of discovery by even those who know both actors intimately. Considerable comment has been made lately upon this remarkable resemblance of the two players, not only in appearance, but in manner, style of acting and personal characteristics as well. Clarence Fleming, now Mr. Clarke's manager, and formerly with Mr. Hare in the same capacity, has been heard to say that even to the slightest symptom of their mutual malady—dyspepsia—the English comedian and the American comedian are as like as two postage stamps.

Mr. Clarke is rapidly recovering his health at Atlantic City, and will, no doubt, be in the pink of condition for the opening of his starring tour in the Autumn. He will probably play for a month in Pacific Coast cities, and fill an engagement of several weeks at Honolulu, before turning his face Eastward. An engagement in New York may be arranged for toward the latter part of the season, but Mr. Clarke has not fully decided in the matter.

## MILTON ABORN'S SUMMER COMPANY.

Milton Aborn has secured The Girl from Paris, Evangeline, and 1492, and will begin a Summer season at Atlantic City, N. J., on July 1, with 1492 as the opening bill. The company will include Eleanor Kent, Carrie Behr, Dorothy Neville, Ruth Jordan, Grace Cannon, Bertha Dowling, Ella Rock, Carrie Reiger, Lilly Lawrence, Alice Abbott, Josie Knapp, Josie Winner, Josie Fay, Mollie Hoffman, Lettie Bryan, Sallie Johnson, Genevieve Gabrielle, Ollie Kuschman, Annie Nivens, Mabel Nivens, Emily Russell, Maud West, Daisy Thompson, Richard Harlow, W. H. Sloan, John Keefe, Sherman Wade, Augustus Sohike, Charles Seagraves, Frank Rushworth, Tommy Maguire, Johnnie Hoey, W. H. Batchelor, Tom O'Brien, Charles Noble, John P. Savage, Harry Amberg, John Gibson, John Wiseman, Henry Wallace, William Gillon, Percy Smith, Lou Allen, J. J. Collins, and the Newsboys' Quartette. Augustus Sohike's pickaninny ponies have also been secured.

## ISADORE RUSH'S BRAVERY.

Isadore Rush, of the Roland Reed company, while in Winnipeg, Man., recently, was saved by her own bravery, from a serious accident. A citizen had sent his carriage to convey the Roland Reed party from the Hotel Leland to the train. The driver left his horses for a moment, and just as Miss Rush entered the carriage a passing electric car frightened the team and it started to bolt. With great presence of mind Miss Rush braced herself against the carriage, reached for the lines, and stopped the careening animals before they had gone a block. Miss Rush was warmly congratulated by a crowd that had rushed to her rescue.

## BALM FOR SATAN'S SORROWS.

The damage suit of the Broadway Theatre company against the Dessau company, promoters of The Sorrows of Satan fiasco at the Broadway last season, was dismissed in Supreme Court last week. The defendants contended that the Dessau company had been organized in Michigan for mining enterprises, and its secretary and treasurer, Simon Dessau, had no authority to arrange for it to undertake theatrical enterprises. As there was no evidence that the company had authorized the Broadway contract, the case was dismissed.



## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, JUNE 17.

The final fall of this season's curtain occurs to-night at both the Montauk and the Star, the last two houses left in the field contesting against unequal odds for supremacy over thermometrical conditions, that in this case proved the victor, and demonstrated unmistakably that for all concerned it would have been wiser to have shut down a week earlier at the least.

The Mikado, the last choice of opera for the sixth and closing week of the Castle Square forces at the Montauk, gave general satisfaction to all who had the good fortune to witness one of the most even and gratifying presentations of Gilbert and Sullivan's work yet heard of this side of the bridge. The setting of both acts was exceptionally picturesque and the costumes striking and correct. Adelaide Norwood was deliciously piquant as Yum Yum, singing brilliantly and presenting a most agreeable picture to the eye. While Joseph Sheehan's fine voice was heard to advantage, the role of Nanki-Poo seemed much below his merits, his incursions into fun making putting him at a decided disadvantage and robbing him of that glamour that has been uniformly his in other operatic creations. Lizzie Macneil was a painstaking Katisha and exhibited another forcible illustration of the art of make-up, by which her personal identity was absolutely lost. The Pooh-Bah of Harry Luckstone, with Gertrude Quinlan's Pitti-Sing, left nothing to be desired, which same may be said, with scarce an exception, of the remainder of the cast. The attendance averaged surprisingly good. The fourth season of the Montauk, now ended, began Monday, Aug. 2, and lasted forty-two weeks, during which time the stars seen there have comprised Rose Coghlan, W. H. Crane, Sol Smith Russell, Ada Rehan, Alice Neilson, E. H. Sothern, Maude Adams, Charles Coghlan, John Drew, Helena Modjeska, Richard Mansfield, Olga Nethersole, Herbert Keiley, Effie Shannon, May Irwin, Julia Marlowe, Lillian Russell, N. C. Goodwin, Maxine Elliott, and Joseph Jefferson. Five presentations of comic opera were heard during the regular term, which also witnessed return dates of both Miss Nielsen and Mr. Crane, as well as one engagement covering three weeks and five others of a fortnight each. Forty-one different productions have been made in the order noted: What Happened to Jones, A Stranger in New York, The Belle of New York, The White Heather (fortnight), The Bride Elect, A Virginia Courtship, Uncle Dick, Cyrano de Bergerac, The Fortune Teller, The Conquerors (fortnight), The Adventure of Lady Ursula, The Little Minister (three weeks), The Royal Box, The Liars (fortnight), The Head of the Family, Snoring Life, Mary Stuart, Antony and Cleopatra, Camille, Macbeth, The Second Mrs. Tanqueray, The Taming of Shrew, The Moth and the Flame, Kate Kip, The Countess Valeska, As You Like It, Ingomar, La Esclavine, Nathan Hale (fortnight), Her Atoneement (fortnight), The Three Dragons, Trelawny of the Wells, Rip Van Winkle, The Rivals, Aida, Faust, Romeo and Juliet, Il Trovatore, Carmen, and The Mikado. Of these Cyrano de Bergerac was given both by Mr. Daly and Mr. Mansfield, while Camille had Madame Modjeska and Olga Nethersole as rival exponents, the latter being also seen in Carmen as a play, which later appeared musically with Miss Macneil in the title role.

The Bon Ton Burlesquers were the last bidders for patronage at the Star, which was the first to open in August last. Manhattan Beach threw open its doors on Thursday, though the auditorium remained closed until today (Saturday), when Sousa begins his daily concerts at 4 and 8 o'clock, with Paul's fireworks in rivalry at the amphitheatre. Next Saturday night Frank Daniels starts off the season of the regular bookings with The Idol's Eye, followed by a revival of The Wizard of the Nile. Brighton Beach is already humming, and, if the attendance of the past week be taken as a criterion, the present season will discount any that have preceded it there. The immense hotel is again a thing of beauty in its new garb of yellow, white and green, while the reconstructed Brighton Music Hall is one of the handsomest edifices devoted to diversion to be found at any resort. Manager W. T. Grover has interspersed the nightly selections of Sinfonia Marine Band of forty pieces with interesting "turns" by Bertie Fowler, A. O. Duncan, Annie St. Tel, Josie and Vinnie De Witt, George Thatcher, and Charles R. Sweet. The Messieurs continue in favor at Bergen Beach.

## SAN FRANCISCO.

The news of the death of Augustin Daly has been received here with genuine sorrow by lovers of the legitimate in matters theatrical. The universal sentiment in San Francisco is that the American stage has received a blow from which it will take years to recover. On this far away coast Mr. Daly has always been regarded as the Sir Henry Irving of America.

The Herbert Keiley-Effie Shannon co. at the Columbia produced 5 its much-talked-of comedy without a name, an outline of whose plot I gave in my last letter. There is not much to add to that save that the play proved to be of mediocre quality, affording an opportunity to the co. to show what a lot could be made out of nothing. The idea of a young man passing himself off to the young woman he hopes to marry as her own father is so very ludicrous in the beginning that it is difficult to see how a meritorious plot can be woven around it. The young woman, too, who ought to be able to see for herself, is made to see signs of age where none exist and to accept the situation with the utmost composure. Finally, when the soured maiden aunt, whose remembrance of a slighted affection has induced her to create all the mischief, takes it into her head to straighten matters, the young man and woman find they are of almost equal age, and conclude to love each other and get married. By way of advertisement the co. offered a prize of \$100 to the person selecting the most appropriate name for the play. A large number of suggestions were sent in and four were selected to furnish a coupon competition in a local newspaper. In this way the public enjoyed the right of final choice and the play is now known as A New Comedy of Errors. The Keiley-Shannon engagement is now at an end and Henry Miller opens his season 12. The co. has arrived all right and has been rehearsing for three days. The first play will be The Liars. Lewis Morrison's second week of Hamlet at the Alcazar was not marred by the misfortune of the first. The star had recovered his voice completely and he played to good houses throughout. It is hardly likely, however, that Morrison will repeat his experiment. He gives an intelligent reading of the part, as I observed last week, but it lacks the fire of genius to class Morrison among the Hamlets one loves to remember. Florence Roberts was a very sweet Ophelia, though not brilliant. Adelaide Fitzallen as the Queen was at her very best. Week 12 The Master of Ceremonies is to be revived, in which Mr. Morrison as Stewart De Ville presents his masterpiece, to the way of thinking of most people. Mr. Morrison's engagement is for ten weeks.

The great attractions of the week have been operatic. A very creditable performance of The Merry War was given at the Tivoli. Gracie Plaisted was the Elsa, and a right royal welcome did the little subrette receive on her return to the popular house after an absence of three years. Edwin Stevens played Balasar Groot with his usual artistic finish, and the contrast between his immense stature and that of the subrette made their scenes vastly amusing. Phil Bronson was seen and heard to advantage as the foppish Marquis. Frank Coffin's sweet, lyric tenor was much admired in the part of Riccardo. He sang a song written expressly for him by Max Hirschfeld, the musical director, entitled "Because You Love Me," and was encored nightly. William Pruette as Umberto and William Schuster as Von Schulen sang well. Berline Holmes was remarkable for her comedy work as the Princess Artemisia. Other roles were well enacted by Annie Myers, Charlotte Beckwith, and George Cooper. Week 12 La Fille de

Madame Angot will be revived, with Gracie Plaisted as Claire, Thillie Salingier as Lange, and Edwin Stevens as Pomponnet, a tenor role, by the way.

The Southwest Opera co. is earning fresh laurels at the Grand Opera House. Week 5-11 the double bill of I Pagliacci and The Pirates of Penzance was presented with success. Winfred Goff was the Tonio in Leoncavallo's opera, and his prologue was rendered with good, round voice and spirit. The Canio was Tom Persae, and his fine tenor was heard to advantage. The role of Nedda was in the hands of Edith Mason, who sang the part charmingly. In The Pirates William Wolf was remarkably good as the Major-General. His voice suited the part and he was quaintly humorous. Mito Delamotta was a satisfactory Frederic. Arthur Woolley as the Sergeant of Police was up to standard. Julie Cotte, a young Californienne, who has been seen East, sang and played the part of Mabel most satisfactorily. She made quite a hit. By general request, El Capitano is to be repeated 12-18.

I am reserving the piece of resistance for the last. It is with pleasure that I prepare New York for the coming of a great baritone, hoping, as I do, that the Lombardi Italian Opera co. will find its way thither in the course of time. The co. opened an engagement at the California 5. It had been little advertised; nothing whatever was known of its merits save what could be gathered from the fact that it emanated from La Scala and had sung its way to California through South America and Mexico. There was a report that the co. had been imported by the Mexican Government. Well, a tolerably good and decidedly critical audience filled the California on the opening night, to hear I Pagliacci and the Cavalier Rusticchi, Mascagni's opera being, contrary to established custom, placed second on the bill.

The wherefore of this arrangement was soon apparent. At the close of the overture Tonio, labeled as Signor Gaudenzio Salassa, came before the curtain and sang the prologue. In the space of three minutes an hitherto apathetic audience was cheering wildly. Not in ten years had such a baritone been heard, with the sole exception, perhaps, of Alberts. It is sufficient for me now to say that if Salassa finds his way East he will be worth courting. There is a tenor, too, Signor Avadano, who has not only a clear, robust voice, but acts with a dramatic intensity that is rare among tenors. In fact, all the principals, men and women, are good, and the best of it is that they sing and act with such an utter lack of affectation, with such evident unconsciousness of their exquisite art, that they are most refreshing to hear. The orchestra was bad, the chorus wretched and the stage setting atrocious, yet with these immense disadvantages the little co. of Italian singers worked their way so into the hearts of San Francisco music lovers that full houses greeted their efforts every night. Others among the principals worth mentioning are Signor Juan Bardarico, Signor Ferrar, Senorita Sostegni, Senorita Rapatta, and Senorita Barducci. The co. moves 11 from the California to the Alhambra for a short engagement. The Turtle opens 11 at the California.

White Whittesley, the new leading man at the Alcazar, is on his way to the West. He will appear with Lewis Morrison in Richelle 19. Mr. Morrison will close his ten weeks' season with a grand production of Romeo and Juliet.

Herbert Keiley says he is sorry to leave San Francisco and hopes to return next year. He enjoys the climate of the Pacific Coast.

Mark Thall goes East next month.

FRED S. MYRTLE.

## MILWAUKEE.

The Frawley Stock co., fresh from its Washington triumphs, opened the Summer season at the Davidson 12 in The Dancing Girl. The advent of this well-known organization created considerable interest among local patrons of the drama, and a large audience assembled for the opening performance. Manager Frawley has brought a strong and thoroughly efficient co., and it is confidently expected that with such excellent material the engagement will prove an artistic and monetary success. Blanche Bates, who is featured, gave a grand performance as Drusilla Ives, her work showing that she possesses talent far above the ordinary, a fact quickly recognized by the audience, who recalled her again and again. T. Daniel Frawley appeared as Galsworthy, his entrance being the signal for an outburst of welcoming applause. Augustus Cook played his original role of David Ives and gave a splendid portrayal. Harrington Reynolds was an excellent John Christison and Alfred Hickman gave an admirable illustration of Reginald Slingsby. Georgia Welles won much favor as Sybil, and the remaining roles were in the capable hands of Charles W. King, J. R. Amory, George Gaston, Frank Mathien, Mary Van Buren, Mrs. F. M. Bates, Ada Levick, and Corinne Parker. The stage settings and management were all that could be desired. The co. closed the best of impressions, Sweet Lavender 19-24.

The Thanhouser-Hatch Stock co. placed The Masked Ball upon the boards at the Academy 12 and drew a crowded house. This occasion marked the co.'s three hundredth performance and souvenirs were presented in the form of a group photograph of the members of the co. The comedy was played with animation and spirit and evoked hilarious laughter, the chief honors being won by Valerie Bergere, Julia Blanc, Chamberlin, and Suzanne Miss. Bergere had an opportunity to display her satirical and gave an excellent interpretation, charming alike for its naivete and spontaneity. In the scene of simulated intoxication Miss Bergere was particularly good, treating the episode with great delicacy and discretion. Miss Blanc gave a capital illustration of Madame Poulard, her energetic and clever impersonation contributing much to the general success. Mr. Chamberlin's work as Joseph Poulard was the best he has yet offered. He gained his mastery by legitimate methods, and, barring a slight tendency to take his auditors too much into his confidence, his characterization was well in perfect. Eugene Moore gave a pleasing performance as Dr. Blondet, Max von Mitzel was a vigorous and amusing Martinot, and lesser roles were ably presented by William Yerance, Donald Bowles, Meta Brittain, and Lulu Hastings. Held by The Enemy 19-25.

The annual benefit of the Theatrical Mechanical Association was given at the Academy 9 before a rather light house. An excellent programme was provided, contributions to take were furnished by Lena and Vani, Ethel Monroe, S. J. Farren, Gardner and Hunt, the Trolley Car Trio, and Emma Carus, who sang for the first time here Charles K. Harris' latest song, entitled "One Night in June." George Spencer gave an admirably rendered recitation, the members of the T. M. A. showed the audience how scenes were set, the Salisbury Comedy co. presented Sally's Sacrifice, the Thanhouser-Hatch Stock co. played the third act of Aristocracy, and the music was furnished by the Alhambra and Academy orchestras under the joint leadership of Fred W. Brunkhorst and Franz Mayr.

Under the direction of Professor H. B. Aldrich the Garick Club presented Pygmalion and Galatea to a good house at Ethical Hall 8. The play seemed a little beyond the capabilities of the co., but several members displayed unmistakable talent, notably Anna Kuehne as Galatea and Marie Aral Schuch as Myrline. Professor Aldrich, who played Pygmalion, deserves great credit for the work accomplished by the club under his direction.

Johanna Hess-Burr gave another delightful concert at the Downer College 10, assisted by Lillian French, soprano, of Chicago, and Rollin Bates Mallory, contralto; M. R. D. Owings, tenor, and Arthur Daniels, basso, of Milwaukee, all of whom are pupils of Madame Hess-Burr. "In a Persian Garden" was admirably rendered by the singers, who were individually applauded and recalled by a select and discriminating audience.

Owing to some difficulty in Pittsburgh the Jaxon Opera co. failed to put in an appearance at the Alhambra 11 and the engagement was canceled by Manager Miller. At date of mailing no definite arrangement had been made regarding the Summer season at this house.

Maye Louise Aigen concluded her engagement

with the Salisbury Comedy co. and left for New York 12. Miss Aigen's connection with the Salisbury management has extended over a period of thirteen months, eleven of which she spent in Milwaukee, where her charming personality and artistic work won for her many friends and admirers.

Arthur Weld has been engaged as lecturer on music for the newly founded Conservatory of Music in this city.

Geoffrey Stein was detained in Washington on account of illness, but will rejoin the Frawley co. in a few days. CLAUDE L. N. NOBLE.

## DENVER.

Manhattan Beach inaugurated its season 11 with one of the most evenly balanced and capable stock co. ever seen in this city, and good business has been done throughout the week. The co., by its fine artistic and splendid work at once established itself in the hearts of our theatergoers. In fact, such a complete success and such immediate popularity have seldom if ever been attained by a local stock co. here; and the honors won by the new organization are honestly deserved. It is a co. composed of artists and is in every respect a metropolitan organization. The opening bill, Lady Windermere's Fan, proved a wise selection, not alone on account of its dramatic strength and brilliant dialogue, but as well because it afforded such excellent opportunities for the leading members of the co., and these opportunities were admirably utilized. Minnie Seligman became an immediate favorite with the large audience. She is an actress with wonderful magnetism, fine voice and splendid stage presence, and her portrayal of the difficult role of Mrs. Elynor—running the gamut from intense emotional to sparkling comedy scenes—was an enactment notable for its subtlety, finesse and power. Robert Drouet's Lord Windermere was well thought out and played with the quiet force indicative of much reserve power. Charlotte Deane's Lady Windermere was charmingly played and decidedly well received. Miss Deane is blessed with an exceedingly sweet and well modulated voice and acts with delightful spontaneity and vivacity, and her methods are good. Emmet King gave an excellent portrayal of Lord Darlington and Agnes Findlay scored a hit by her clever comedy work. John Findlay and Percy Winter in character and comedy roles were excellent. Albert Brown played the part of a cynical young man about town with discretion and rare spirit, and his work made a most pleasing impression. Laura Case in a comparatively unimportant part was ingenious and winsome. The minor roles were well played by Lutz Mapleson, Isabelle Gilbert, Mr. Green and Mr. Hill. The play was handsomely staged and artistically produced, and Percy Winter thereby demonstrated his ability and aptitude as a stage director. In fact, the initial production was a smooth and finished one and left nothing to be desired. A feature of Manhattan Beach is the Horst-Pinney Orchestra. Captain Lettarblair 18-24.

Elitch's Gardens' offering 11-17 was an elaborate production of Cyrano de Bergerac by the Bellows Stock co., with the addition of about forty stage aspirants from the local dramatic schools. It was the first presentation in this city of this modern noted classic, and a thoroughly artistic achievement in all its details, reflecting great credit upon the indomitable energy and artistic temperament of Director Bellows. The play was cast with seventy-six speaking parts, following closely the Mansfield version. The scenic adornment was magnificent, patterned after models of the Coquelin production. Howell Hansel as Cyrano surprised even the greatest admirers showing at his best in the balcony scene. Henrietta Crossman was sweetly pretty and pleasing as Roxane. The other members deserving special mention were Brigham Royce as Christian, J. Henry Kolker as Comte de Guiche, and Hiram Sheldon as Ragueneau. The music, arranged by Professor Cavallo, was appropriately artistic. The masses that frequent this popular resort will fail to grasp the many beauties in this production, though the literati of Denver will fully appreciate its literary and artistic worth. Mrs. Elitch deserves praise for these ambitious attempts toward the artistic. Dan Godfrey's British Guard Band was an added attraction 10, 11. Too Much Johnson 18-24.

This was the last week of the popular Giffen co. at the Tabor Grand. The Amazons was presented 11-14. The Nominée 15, 16, and Dr. Jekyll and Mr. Hyde 17. In the Amazons Mr. Giffen's co. was at its best. Alberta Gallatin as Lady Noeline, Minnie Radcliffe as Lady Wilhelmina, and Gracie Scott as Lady Thomsin were a new trio. Miss Radcliffe has been seen here before as Lord Willie and was received with a generous hand at each performance. Frederic Perry as Lord Tweenways was the hit of the play, being most original in this funny character. The ever favorite Jack Maher as the French Count, was very clever and largely assisted Perry in upholding the mirth throughout. The play was well staged and by far the most successful in the Giffen repertoire. It is to be regretted that the sudden hot spell compels the closing of this popular co. They will tour the State, commencing 18.

The Broadway Theatre will reopen week of 19 with On and Off.

Owing to pressure of business requiring his attention and also contemplated absence from the city a portion of the Summer, F. E. Carstarphen, who has for several years been the local representative of The Mirror, will retire until the Fall season, and meanwhile The Mirror will be represented by the undersigned.

George Moser, Thomas M. Brown, and M. W. Douglas are in the city.

Minnie Radcliffe will leave by way of St. Louis for New York June 18. R. L. HERBERT.

## LOUISVILLE.

The second week of the Fay Opera co. engagement at the Auditorium opened with Falca for the first three nights. The Mikado being given the remaining nights of the week. Villa Knox, Minnie De Rue, Raymond Hitchcock, Harry Bates, J. C. Fay, Edgar Temple, and Little Collins in her graceful dances were seen to especial advantage and have established themselves high in favor. The attendance has been unexpectedly large, and Daniel Quill, James B. Camp, and Joseph Fay wear broad smiles in consequence and at the prospect of its continuance. Complimentary comment is general concerning the arrangement for the comfort of those visiting the place.

Ed O. Risley is spending the Summer vacation here. He has written a play, which he hopes to produce next season; it deals with life in the Kentucky Mountains.

Eugenia Thais Lawton is studying diligently several new Shakespearean roles and expects to be seen in them before her home people previous to her departure for the East at the commencement of next season.

The Louisville Lodge of Elks will, during the season, give a series of excursions on the river, the proceeds of which will be devoted to the charity fund. Similar excursions were run last Summer and a large sum of money realized for this worthy object.

The season of vaudeville at Phoenix Hill Park is also flourishing. The co. appearing under the direction of Phil and Nettie Peters is made up of first-class specialty people and their efforts are favorably received. CHARLES D. CLARKE.

## BUFFALO.

Another big success is this week's record of the Shubert Stock co. The Wife was presented at the Star 12-17 to very excellent returns, and the theatergoing public seem to realize that an unusually meritorious organization is in their midst. The Wife is by far the best of the three plays yet presented. It was mounted and acted with all the attention to details that characterizes the co.'s efforts. Sarah Truax was everything that could be desired. William C. Mason, Guy Bates Post, Grace Mae Lamkin, and, in fact, the cast as a whole did well. All the Comedians of Home 19-24.

For its final week at the Lyceum the Broadway Opera co. presented that old favorite, Pinafore. The co. did justice to the opera, principals and chorus alike working hard to give a

successful rendition. W. C. Brockmeyer, Maud Williams, Edith Murlila, and Lillian Green are especially deserving of mention. The business done throughout the week was fair. The house will be opened 20 for an exhibition in which James J. Jeffries will participate.

Mr. and Mrs. James K. Hackett (Mary Manning) spent Sunday in town with relatives.

The Wallace Shows exhibit here 15, 16. As I write their parade is passing through the streets and is being viewed by thousands of spectators.

Jane Kennark is in the city. She has been visiting friends with the Shubert co.

James Newton Drew has signed with the Chester De Vonde Stock co. for next season.

Adelaide Thurston, of the Shubert co., has been ill the past week and her part in The Wife was taken by an understudy.

George Williams has left the Wilbur Opera co. and joined another co., the Forty-first Separate Co. of Uncle Sam's army.

The newspapers have had much to say of late concerning the intended purchase of Music Hall by Jacob F. Schoellkopf, a local capitalist. There is some foundation in the rumor that it is Mr. Schoellkopf's intention to utilize the property for a modern theatre if he becomes its owner.

Word reaches me of the great success Al. Lamar is having with the Wilbur Opera co. with his illustrated songs. Mr. Lamar has always been a great favorite with local audiences. RENNOLD WOLF.

## MINNEAPOLIS.

The Boston Lyric Opera co. opened its Summer season at the Metropolitan Theatre 11 in Said Pasha to a large and enthusiastic audience. The tuneful opera was put on in a decidedly creditable manner. Josephine Stanton as Serena made a decided hit. She was in excellent voice and acted the part with taking vim. Katherine McNeill displayed a pleasing contralto voice to marked advantage as Balah. Mamie Kingsbury looked the part of Alti to perfection, although her singing lacked expression. Lovett Rockwell made a capital Said Pasha. Henry Hildan's tenor voice made a very favorable impression in the role of Toranzo. Eugene Rogers was an excellent Rajah. George Kunkle and John Henderson as Hadad and Nockes were funny. If the first performance is to be taken as a criterion the co. will undoubtedly prove a very popular with local theatergoers. Wang 18-24.

The Summer season at the Lake Harriet Pavilion will be inaugurated 19 by the Merrie Bell Opera co. in Boccaccio.

Charles Astor Parker, Clara Thropp's manager, will spend the Summer in this city with his family.

The Elks' convention at St. Louis will be attended by about twenty members from No. 44. Weed Munro, Past Exalted Ruler, will be pushed for the office of District Deputy, vice George Rice, of St. Paul, whose term has nearly expired.

Sanford Dodge has returned from his Northwestern trip with his co. and will spend the Summer in this city. F. C. CAMPBELL.

## PROVIDENCE.

It is not often that theatergoers of this city are permitted to enjoy an entertainment in the Providence Opera House for ten, twenty and thirty, but for the present the house is transformed into a popular-price theatre. The Wilbur Opera co. began a short season here 12 and presented La Mascotte, The Bohemian Girl, and Fra Diavolo during the week to very large audiences. On two or three evenings there was standing room only. The co. that is giving these remarkably good presentations includes Hattie Richardson, Lillie Taylor, Ethel Robinson, Katherine Howland, Anna Loughlin, Gus Vaughan, W. H. Kohnle, and Al. Lamar. Several specialties and living pictures are introduced between the acts of the opera, and those who feel disposed to shut themselves up in hot weather are sure to "get their money's worth." The Circus Clown and Maritana 19-24.

At a recent meeting of the City Council an appropriation of \$2,000 was made for band concerts at Roger Williams Park during the coming Summer. Our own American Band, D. W. Reeves, leader, of which we are very proud, is the organization selected.

On and after 25 Manager George E. Boyden will have everything in running order at Crescent Park.

George A. Spink, late of the Jefferson De Angella Opera co., is at his home in this city.

Work on the new Empire Theatre is progressing rapidly. HOWARD C. RIPLEY.

## PORTLAND, ORE.

The Turtle at the Marquam 5, 6 drew 8, R. O. at the first performance and had a number of vacant seats at the second. It were better plays of its ilk were not Americanized. On and Off 8-10. Essie Tittel (than whom none of the players in Cordray's old stock co. is held in dearer recollection by Portlanders) was simply a revelation in the role of Madeleine Godfrey. She has improved wonderfully in every way since she was here before, three or four years ago.

The extension of the engagement of the Wakefield-Andrews Opera co. at Cordray's in Fra Diavolo, Martha, Trial by Jury, Cavalier Rusticchi, and A Night in Venice 4-7 proved profitable. This temporarily closed the season at Cordray's.

W. W. Freeman, until recently manager of At Gay Coney Island, arrived here 5 as press representative of Ringling Brothers' Circus. His "stories" in the Oregonian and Evening Telegram that have appeared since his arrival, about the show, are very interesting and noticeable for their readability and originality. O. J. MITCHELL.

## DETROIT.

At the Lyceum Theatre 11-17 the Cummings Stock co. are playing Woman Against Woman to fair houses. Since the hot weather there has been a falling off in attendance, but still the audiences are usually fair sized ones. Possibly the fact that the Lyceum is a cool house, and that the management does everything possible for the comfort of its patrons, has a good deal to do with keeping up the attendance. Then, too, the Cummings co. has a strong hold on the Detroit public and it deserves all the patronage it gets. The plays presented are almost without exception good ones, and a poor performance is something that the co. never gives. Pink Dominoes 18-24. KIMBALL.

## MONTREAL.

All the theatres, with the exception of the Royal, have closed, so Montreal is given over to vaudeville. Commencing this week, the Royal has a stock co. playing vaudeville, which, I understand, will remain here until the theatre closes, probably next month. The past season, as a whole, has been a fairly successful one, all the best attractions drawing well. One new theatre, Her Majesty's, opened with a good deal to do with bringing a French opera co. here to sing throughout next season.

## INDIANAPOLIS.

The theatres are all dark, consequently news is at a premium. The Buffaloes, a colored secret organization, will give three performances at the Park 15-17, which both professional and amateur talent will take part.

Two of Hag-nebeck's trained animal shows are in the city playing to fairly good business.

Mr. and Mrs. George Dickson and their son, Frederick, have left for an extended trip abroad.

Margaret Lemon is spending a few weeks at her home in this city. ALLEN E. WOODALL.

## PITTSBURG.

Manager Charles L. Davis, of the Alvin, tendered the use of his theatre to the Jaxon Opera co. for \$154 and the co. was unable to fill its engagement at Milwaukee 11. The attachment will likely be settled.



## CORRESPONDENCE

## CALIFORNIA.

LOS ANGELES. THEATRE H. C. WARD, manager. A Midwinter Ball, with L. R. Stockwell featured, drew fairly. 8-10. H. C. Ward, manager. The Midwinter Ball, with L. R. Stockwell featured, drew fairly. 8-10. H. C. Ward, manager. The Midwinter Ball, with L. R. Stockwell featured, drew fairly. 8-10.

STOCKTON. — YOSEMITE THEATRE (Charles P. Hall, manager): The "Cantata" "Ruth" was given 8-10 by local talent; house packed; performance gave satisfaction. The Turtle 21. Kelley-Shannon co. 22. — AVON THEATRE (George Simpson, manager): Dark.

OAKLAND. — MACDONOUGH THEATRE (Gottlieb Marx and Co. lessees): The "Turtle" 11. — DEWEY OPERA HOUSE (Lambert Stevens, lessee): Grand stock presented. The "Turtle" 11. — DEWEY OPERA HOUSE (Lambert Stevens, lessee): Grand stock presented. The "Turtle" 11.

FRESNO. — BARTON OPERA HOUSE (R. G. Barton, manager): Kelley-Shannon co. 19. A Midwinter Ball 20.

SAN JOSE. — VICTORY THEATRE (Charles P. Hall, manager): Henry Miller 10.

## COLORADO.

OURAY. — WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Ruble-Kreyer co. 5-10 to satisfactory business. Plays presented: Wife for Wife, The Brand of Cain, Little Busy Body, My Uncle from Japan, The Mystery of the Black Crag, and East Lynne.

ASPEN. — WHEELER OPERA HOUSE (Billy Van, manager): Georgia Up to Date 7: poor performance; small house.

GRAND JUNCTION. — PARK OPERA HOUSE (Edwin A. Haskell, manager): Georgia Up to Date 10.

## CONNECTICUT.

NEW HAVEN. — HYPERION THEATRE (G. B. Bunnell, manager): Maude Adams 17 will close the local season. — ITEMS: Among the members of Olga Netherole's co. sailing last week for England appears the name of Julie Goodrich, formerly of this city. Miss Goodrich is the only daughter of Mr. and Mrs. John I. Goodrich, and her adopting the stage as a profession comes in the nature of a surprise, her friends not knowing that she had inclinations in that direction. Miss Goodrich has returned but recently from a prolonged Continental tour. — Buffalo Bill's Wild West will exhibit here 28. — Mr. and Mrs. Harry Lacy are still at Mrs. Lacy's home here. They probably will summer at Indian Neck. — Mr. and Mrs. G. B. Bunnell will come to town from their Southport home for the Maude Adams engagement 17, remaining over Sunday. It is rumored that Mr. Bunnell is considering the purchase of Parson's Theatre, Hartford, which is on the market. If this is true it will give Mr. Bunnell the management of the three best theatres in the State. — Miss Jester, in advance of Buffalo Bill's Wild West Show, was in New Haven 14, 15.

HARTFORD. — PARSONS' THEATRE (H. C. Parsons, manager): James J. Jeffries attracted a large crowd 14. Maude Adams 23. — ITEMS: The Press Club will celebrate its June dinner 24. Vaudeville people from The Chutes and Werder's Park will entertain the members and their guests. — The equity in Parsons' Theatre will be sold at auction July 3. — Manager Jacques, of Waterbury, was in town 14.

TORRINGTON. — OPERA HOUSE (F. R. Matthews, manager): Season will close 17 with the Julian Comedy co. in His Wife's Maid. — ITEMS: During the Summer Manager Matthews will have the stage enlarged and the house will be thoroughly renovated. — William Gill, scenic artist of Boston, has completed his work in the new Union Opera House. The drop curtain is a very beautiful piece of work. This house will open its season early in September.

## FLORIDA.

KEY WEST. — SAN CARLOS OPERA HOUSE (Q. Charles Pail, manager): Local minstrels 8, direction Frank Hayes, to 8. R. O.; excellent performance. Will be repeated on 15.

## GEORGIA.

SAVANNAH. — THEATRE (David A. Weiss, manager): The Brinkley Opera co. continues to present a most finished and artistic style popular opera to large crowds. Pinafore and Cavalier Rusticana as a double bill, Olivette, Martha, and Said Pasha have been on the boards weeks 5-17. The bills for week 19-24 are: Fra Diavolo, The Chimes of Normandy, Boccaccio, Martha, Pinafore, and Cavalier Rusticana. Manager Robert C. Brinkley has undoubtedly one of the strongest of Summer opera cos. It is composed of forty-six people, every one of whom is competent and capable. Gracie Hazard continues to make a special hit; Veturia Brinkley scored as the cabin boy in Olivette, and Laura Clement and Ethel DuFre have sung their way into the hearts of our patrons. Signor Montegriffo and Fred Frear deserve special mention upon the excellence of their work. — ITEM: Fred C. Weiss, manager of the Galveston Theatre, and a brother of Manager Dave Weiss, is in Savannah en route to New York.

## IDAHO.

WALLACE. — MASONIC TEMPLE (M. J. Flohr, resident manager): MacDowell-Walsh co. in La Tosca 5.

## ILLINOIS.

FREEMPORT. — GRAND OPERA HOUSE (Knott and Hildreth, managers): Martin's U. T. C. pleased a large audience 3. — ITEM: A. Vernon Hart, the hypnotist, professionally known as Vernon the Wonder, closed a successful week's engagement 10 before packed houses; audiences delighted. Vernon is an old Freemporter, and his friends turned out en masse to welcome him.

CLINTON. — RENICK OPERA HOUSE (J. B. Arthur, manager): Season closed. — ITEM: The management has been very satisfactory past season, and many large companies have been booked for return date. House will open Aug. 7-11 (Fair week) with the Van Dyke and Eaton co.

CANTON. — ITEM: John Justice is visiting his parents here.

## INDIANA.

SOUTH BEND. — OLIVER OPERA HOUSE (James Oliver, manager): Dark. — AUDITORIUM (H. G. Sommers, manager): Richard Mansfield and excellent co. gave a fine presentation of Cyrano de Bergerac 7 to large house. — ITEM: Both houses here have closed for the season, to reopen early in the Fall.

## IOWA.

SIOUX CITY. — GRAND OPERA HOUSE (A. B. Beall, manager): Beggar Prince Opera co. 5-10 in Said Pasha. The Beggar Prince, Grotto-Grotto, Olivette, and The Mikado to fair business, rains and heat cutting down attendance considerably. Traveling Men's Minstrels local 17. — ITEMS: Manager Beall expects to leave for New York about July 1 to complete next season's bookings. — J. A. Dwyer, the St. Louis scenic artist, is here at work on the house scenery.

McGREGOR. — THE BERGMAN (Edward Bergman, manager): Hubert Labadie in Faust 7 pleased a large audience. Barton's Comedians 26 July 1. — ITEM: Edwin H. Flagg, scenic artist, and family have taken a cottage on McGregor Heights. Mr. Flagg is painting a new drop curtain for The Bergman.

CRESTON. — PATT'S OPERA HOUSE (J. H. Patt, manager): Nellie Mae Brewster of this city, will give a recital 21. — ITEM: Cora Evans left last week for Sioux City to join the Beggar Prince Opera co. as leading soprano.

CEDAR FALLS. — PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Andrews Opera

co. 9 to crowded house in The Bohemian Girl; best of satisfaction.

OSKALOOSA. — MASONIC OPERA HOUSE (E. M. Fritz, manager): John Griffith in The Avenger 12; good attraction; poor business.

## KANSAS.

TOPEKA. — GARFIELD PARK (John Marshall, director): O. T. Crawford, booking agent; John Marshall and his military band are evidently confident of their own merits, and of their hold on our public, for they secured Godfrey's Band for 5, met them on a special train which they chartered for that purpose, played with them at Lawrence and brought them here in triumph, escorted them through the streets in elegant carriages, and secured them an international welcome in the State House from Governor Stanley and all the prominent State and civic officials. The concert was attended by nearly four thousand in the evening in spite of threatening weather and all were amply repaid. As Godfrey's Band is too well known to receive provincial criticism we can only compare it with our own band, and the methods of the former being more on the style of a grand orchestra than of a military or parade band, gave us all free scope to enjoy their magnificent work, and still hold our own artists in first place. After the evening concert was over the bands adjourned to our local band rooms, when was held an elaborate lunch and reception. Almost all of Godfrey's Band are soloists of great merit, and at this banquet they all "came out strong." The Forest-Huebner Dramatic co. 8-10 in The Lost Paradise. After Ten Years, and The Innocent Mr. Smith drew such good crowds and gave such satisfaction that they will remain another week. The co. comprises Fred Huebner, Ted Brackett, Alphonse Phillips, Tom Depew, Frank Paige, and Misses Wilson, Kayes, De Lorme, and Pond.

PADUCAH. — LA BELLE PARK: The Stock co. presented A Woman's Heart and A Pair of Fools 5-10 to good business. Sunday performances were inaugurated 11 with A Woman's Heart and A Little Child Shall Lead Them.

## KENTUCKY.

PADUCAH. — LA BELLE PARK: The Stock co. presented A Woman's Heart and A Pair of Fools 5-10 to good business. Sunday performances were inaugurated 11 with A Woman's Heart and A Little Child Shall Lead Them.

## MAINE.

PORTLAND. — CAPE ELIZABETH. — McCULLUM'S THEATRE (Bartley McCullum, manager): Season opened 10 to capacity. The Charity Ball was opening bill. All the old favorites, including Bartley McCullum, Beatrice Ingram, J. R. Armstrong, Stephen Wright, and Lila Leigh, were cheered to the echo, and were showered with floral offerings. The new members were also warmly received. — PEAK'S ISLAND. — GEM THEATRE (James O. Barrows, manager): Season opened 12 with Brother John to immense attendance. The Barrows' Stock co. is recognized by all as the most competent co. ever seen on the island. Florence Stone, the leading woman, made a decided hit. After the last curtain Manager Barrows was called before the curtain and made a few brief remarks of thanks. — ITEMS: Edward P. Sullivan is at Peak's Island for the season. Maud Winter and Helen Tracy will arrive at the island 18. Peak's Island is fast becoming the leading Summer resort in New England for theatrical purposes. — Lisle Leigh, Anne Crozier in The Charity Ball 10-17 deserves special mention. — McCullum's theatre has been entirely remodeled both inside and out, and is an ideal Summer playhouse. — Beatrice Ingram has been identified with Portland's Summer theatricals longer than any other actress here. She is one of the few that our public will never tire of. — Charles Craig arrived at Peak's Island 14.

ROCKLAND. — FARWELL OPERA HOUSE (E. H. Crockett, manager): Millbank's Minstrels 2. Frank De Lyndon July 3-8. — ITEM: Manager Crockett, who assumed control of the Farwell 7, is a native of Rockland and a popular young man, who has considerable knowledge of the theatrical business, in which he has taken an interest for a number of years. Mr. Black, who has been manager for so many years, is still connected with the house in another capacity. A number of radical changes and improvements will be made this Summer, such as putting in new orchestra chairs, electric lights, and new scenery, besides painting and renovating the interior of the building. No fly-by-nights will be booked hereafter, and with these changes Rockland is bound to rank in the future as one of the best cities, theatrically, in Maine.

BANGOR. — OPERA HOUSE (F. A. Owen, manager): Kennedy's Players closed week 10 to fair business and satisfaction, having presented She Couldn't Marry Three, The Two Thieves, The Octoroon, Ingomar, Drifting Apart, Crimes of a Great City, Teddy McGuire, Woman Against Woman, and The Midnight Express. Their engagement closed the regular season at this house. The Summer season opened 12 with the Bangor Stock co. in The Parisian Princess to good and well-satisfied audience. The co. is composed of first-class people, and give an excellent performance. There will be a change of bill every Monday and Thursday.

## MASSACHUSETTS.

FALL RIVER. — ACADEMY OF MUSIC (W. J. Wiley, manager): Frank Daniels 8 was the closing attraction of the season drawing a fair house. The Idol's Eye was charmingly sung by the large and well-balanced co. Alf C. Whelan shared honors with the star. Will Danforth, Helen Redmond, Kate Hart, and Norma Kopp gave good support. — CASTO THEATRE (Al. Haynes, manager): The Summer opera season that was to have begun 12 has been postponed.

WORCESTER. — PARK THEATRE (Shes and Wilton, managers): The new stock co. put on Aristocracy 12-17 for the second week of its existence, and scored heavily, giving a magnificent rendition of the play. It would be difficult to find a better Jefferson Stock than Kendal Weston's, and Marie Camere, Lila Morriss, and George Barber belong also on the honor list. Pawn Ticket 210 19-24.

## MICHIGAN.

GRAND RAPIDS. — POWERS (O. Stair, manager): The Wilbur-Kirwin co. rested 9 and 10, owing to the indisposition of some of the co. caused by the intense heat. They reopened, however, 12 with The Chimes of Normandy before an immense audience. This was the first presentation of the opera by this co., and everything moved off remarkably well. The Misses Kirwin and Baxter and Messrs. Harvey, Clark, Fuller, and Gordon all made hits. Cavalier Rusticana 15-17. — ITEM: The event of the season was the presentation of Cyrano de Bergerac by Richard Mansfield 8. Such staging and attention to details has never been seen here before. The work of the star was marvelous, and fully equal to the great expectations of the brilliant audience; receipts \$2,300.

JACKSON. — ATHENAEUM (H. J. Porter, manager): Baldwin-Melville co. closed a three-nights' engagement 7 to fair business. Richard Mansfield presented Cyrano de Bergerac to a large house 9; receipts \$1,700.

SAGINAW. — ACADEMY OF MUSIC (J. H. Davidson, manager): Bryan's Comedians 5-10 drew large houses, presenting Grit, The Corns Taker, The Girl from the Bowery, and A Leap Year, Legent. Frank Miller, of this city, is a leading member of the co.

CALUMET. — RED JACKET OPERA HOUSE (John D. Cuddihy, manager): W. H. Hartigan in Monte Cristo 6 to small house; performance poor. Louise Brehany Concert co. 12: large house, co. well received.

SAULT STE. MARIE. — SOO OPERA HOUSE (H. Booker, manager): H. Henry's Minstrels to packed houses 5, 6. Marks Brothers co. 10-17. Louise Brehany Concert co. 15.

BAY CITY. — WOOD'S OPERA HOUSE (A. E. Davidson, manager): Bryan's Comedians opened for a week 12 to big business.

ADRIAN. — NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Edison phonograph 10, 17.

## MINNESOTA.

PIESTONE. — FERRIS GRAND (W. H. Smith, manager): Beggar Prince Opera co. 15. Vincent Stock co. in Michael Strogoff and The White Mahatma 16, 17. — NEW OPERA HOUSE (R. W. Ashton, manager): Dayton's Vandeville co. to small house 7. — ITEMS: Mr. and Mrs. Ned Scoville and Mr. and Mrs. L. E. Holt, of Sioux Falls, are here rehearsing home talent for a production of The New World. A party of Elks from this city will go to St. Louis with the

Sioux Falls Lodge on their special train. The party will be headed by W. H. Smith, manager of the Ferris Grand. — H. Young, in advance of Young Brothers' U. T. C., was detained here a couple of days on account of sickness.

DULUTH. — LYCEUM (E. Z. Williams, manager): Bobby Gaylor in McSorley's Twins 10 to good business; audience pleased. Roland Reed 13. Local minstrels 15. A Turkish Bath 16. Elks' Burlesque Circus 22, 23. Walsh and MacDowell co. 20, 27.

AUSTIN. — OPERA HOUSE (C. H. Davidson, manager): Andrews Opera co. 13. Labadie's Faust 15. — ITEM: The project for a new theatre here has been abandoned, as the promoters could not sell enough stock.

ST. PETER. — OPERA HOUSE (H. J. Ludcke, Jr., manager): Raymond Shryock, violinist, in concert 16.

WASECA. — WARD'S OPERA HOUSE (E. W. Ward, manager): Labadie's Faust 24. — WASECA OPERA HOUSE (A. D. Goodman, manager): Dark.

WINONA. — OPERA HOUSE (M. D. Field, manager): Old Uncle Jed to light business 9.

## MONTANA.

BUTTE. — GRAND OPERA HOUSE (G. O. McFarland, manager): MacDowell-Walsh co. in La Tosca and Fedora 8-10. The Moth and the Flame July 5-7. — UNION FAMILY THEATRE (Dick P. Sutton, manager): Vaudeville 5-10 to fair houses. — ITEM: It is now stated positively that Senator W. A. Clark's new Arcade Building will be constructed at once, and the occupants of the property have received notice to move. The building plans include the largest and most modern theatre in the West.

ANACONDA. — THEATRE MARGARET (H. F. Collins, manager): MacDowell-Walsh co. in La Tosca 7.

## NEBRASKA.

GRAND ISLAND. — BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): John Griffith in The Avenger 7 to poor business; satisfaction given. Season closed.

PREMONT. — LOVE'S THEATRE (M. M. Irwin, manager): John Griffith in The Avenger to fair business 10; co. fair.

NORTH PLATTE. — LLOYD'S OPERA HOUSE (Warren Lloyd, manager): John Griffith in The Avenger 6; small house; appreciative audience.

## NEW MEXICO.

ALBUQUERQUE. — ORCHESTRION HALL (A. A. Trimble, manager): Rose Stillman co. assisted by Frank Lee, amateur, presented Lucretia Borgia to large and appreciative audiences, 8, 9 and 11. Mr. Lee, as the Duke of Ferrari, sustained the part very creditably.

## NEW JERSEY.

NEWARK. — WALDMANN'S NEW THEATRE (Harry Hyams, manager): The Milton Aborn co. closed its season here 7. The co. has been at this house seven weeks, and has given the utmost satisfaction. Manager Aborn will take his co. to Atlantic City for the Summer season. For this engagement Richard Harlow, W. H. Sloane, John O'Keefe, and Johnny Page have been secured. — ITEMS: Harry McDonough is at his East Orange residence. — Treasurer Charles Pinnauer of Waldmann's New Theatre has gone to Atlantic City with the Aborn co. He will look after the "front" of the house. — Manager Harry Hyams is busy looking over his recent acquisition here. He will rechristen the house the Empire. Some alterations will be made in the interior. — Frederick Waldmann is taking a much needed rest. He will go to Europe soon. — Joe Totten and John Shaw, of the Columbia Stock co., have opened a Summer school of acting here. — Henry Muller is at home after a season with E. H. Southern's. — Edward Mueller, leader of Waldmann's Opera House orchestra, was presented by his co-workers with a handsome silver smoking set 5.

ATLANTIC CITY. — ACADEMY OF MUSIC (Joseph Fralinger, manager): Santanelli, hypnotist, 12-17; business fair; performance good. Aborn Opera co. will open a Summer season July 1 in 1492.

ASSURY PARK. — PARK OPERA HOUSE (W. H. Morris, manager): Santanelli 19-24. J. K. Emmet and Lottie Gilson 29, 30.

## NEW YORK.

ALBANY. — EMPIRE THEATRE (Adolph Gerber, manager): The regular season closed 14 with Maude Adams in Romeo and Juliet. — LEXAND OPERA HOUSE (F. F. Proctor, manager): P. F. Nash, resident manager: The Bond Comedy co. has made a great hit, and the attendance is large at each performance. The matinees are largely attended by ladies and children. The bill 8-10 consisted of Book the Third, Chapter the First, and Uncle, and sent everybody home good natured. The third week opened 12 with the curtain raiser, Honor Thy Father by J. H. Shepard, and the performance closed with the three-act farce, His Little Game. The specialties were: J. W. Bingham, ventriloquist, and Kattie Bingham, vocalist, who aid in making the time pass pleasantly. Betsey and Liz 14-17. — ITEM: A minstrel performance was given 12 at Harbunne Lyceum by Albany Lodge, No. 49, B. P. O. E., which was largely attended. Judge M. J. Severance, Jr., was the interlocutor. The first part consisted of songs by Harry Earl, of New York; Brady and Dwyer, Otto Mende, E. M. Mattocks, Thomas Skinner, Lafa Heidelberg, assisted by Joseph Harding, of Rochester Lodge 24; George Van and a recitation, "The Tiger Hunt," by Leo H. Graham. In the olio Billy Van and Vevie Nobriga, Thomas Lewis, Smith O'Brien, Flatow and Dunn, Baker and Fitzgerald, Harry Earl, and Philip McFarland.

HORNELLVILLE. — SHATTUCK OPERA HOUSE (S. Ossoli, manager): Dark. — ITEMS: The Shattuck will pass into the control of Mr. Reis the latter part of this week and the work of remodeling the house will commence at once. — Bertha Johnson and Mae Harding are considering favorable offers made them for next season. — A. G. Bonner, who has been re-engaged as business-manager for the Sponcers, is making a brief visit with friends here. — Mr. Bird, who will again be the resident manager, is well and favorably known throughout the profession — a truth evidenced by the many messages received by him expressing pleasure on his reappearance at the old stand.

ROCHESTER. — BAKER THEATRE (Shubert Brothers, lessees): J. J. Shubert, resident manager: The stock co. entertained large audiences 12-17, appearing in Diplomacy. The co. deserve high praise for their fine work. — LYCEUM THEATRE (A. E. Wolff, manager): Maude Adams 12 in Romeo and Juliet. The stock co. closed the week 13-17 with Monte Cristo to fair business. — ITEM: W. B. McCullum, of the Cook Opera House, has entire management of Summer amusements at Ontario Beach. The season opened with Liberator's Band in the pavilion, and Carlisle's Wild West in the open. Broadway Opera co. in the Auditorium 18-24.

SYRACUSE. — WIERING OPERA HOUSE (M. Reis, lessee): John L. Kerr, manager: The season at this house closed 13 with Maude Adams in Romeo and Juliet. — BASTABLE THEATRE (S. S. Shubert, manager): The American Opera co. drew fairly in The Chimes of Normandy. The Mikado, and Pinafore 12-17; performances good. — ITEMS: J. Brandon Tynan's benefit at the Grand 9 was well attended, and the performance was pleasing. — Pierce Kingsley, late of We-Tos of Tennessee, is home for the Summer. He will continue in Jacob Litt's forces next season.

SARATOGA SPRINGS. — THEATRE SARATOGA (Sherlock Sisters, managers): Richard Ward Vaudeville co. 15-17 failed to appear. — BROADWAY THEATRE (George L. Corliss, manager): The Brownies (local), direction of H. E. Bruyere, 29, 30. — ITEM: The Sherlock Sisters report themselves as well satisfied with the result of the season at the Theatre Saratoga, and announce improvements and even better attractions for next season.

## NORTH DAKOTA.

FARGO. — OPERA HOUSE (C. P. Walker, manager): McSorley's Twins 5 to poor business. Roland Reed in The Wrong Mr. Wright and His Father's Boy 6, 7 to large and well pleased audiences; receipts \$1,628.50. MacDowell-Walsh co. 19. The Moth and the Flame July 10.

GRAPTON. — GRAND OPERA HOUSE (W. W. Robertson, manager): The Pay Train 7; good co.; poor

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house.—ITEM: The season is closed. Contractors are at work remodeling stage and putting in new scenery.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): Roland Reed in *The Wrong Mr. Wright* to good business 10; excellent performance. MacDowell-Walsh co. 21.

## OHIO.

**ELYRIA.**—OPERA HOUSE (W. H. Park, manager): A Jay from Jayville (which proved to be Joshua Whitcomb) was given by Mr. and Mrs. Nat Reiss and local talent 8 to good business and repeated 10 to poor business; satisfactory performances. Vaudeville 12; poor business. Season closed.

**FREMONT.**—OPERA HOUSE (Heine and Haynes, managers): Baldwin Melville co. (return date) 8-10 in *The Devil's Web*, *Humbly*, and *The Signal of Liberty* to big houses; co. stronger than on their first visit.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): Dark.—ITEM: W. D. Campbell, treasurer of the New Grand, has leased the Grand Opera House, Rochester, Pa.

**PIQUA.**—MIDWAY PARK (C. C. Sank, the popular manager of the Piqua Opera House, has assumed control of the park for the summer season, and will open it with Barlow Brothers' Minstrels 10.

**GALION.**—Charles Duer, who has been with Stetson's U. T. C. co. the past season, is home for the summer.

**TROY.**—MIDWAY PARK (C. C. Sank, manager): Will open 10 with Too Much Money. Only organized attractions will be booked.

**AKRON.**—GRAND OPERA HOUSE (W. F. Stickles, manager): John L. Sullivan's co. 8; co. very good; well-filled house.

## OREGON.

**SALEM.**—READ'S OPERA HOUSE (Patton Brothers, managers): The Turtle to fair audience 7.

## PENNSYLVANIA.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (George H. Bubb, manager): Swan Stock co. 5-10 in *Who's the Baby*, *Yon*, *The School Girl*, *The Red Cat*, *A Princess of Patches*, *Little Miss Weatherford*, *A Man of Mystery*, and *A Complicated Case* to large business; excellent co. James T. Kelly's New York Stars 12-17 in vaudeville. Bill included Williams and Williams, James T. Kelly and Dorothy Carter, Hoyt and Neff, Leslie and Audley, and Julia Robinson; good business; pleased audiences.—VALLAUNT PARK (Stein and Brocius, managers): Second week of Clara Turner's co. in *The Gay Mr. X*, *What Happened to Smith*, *The Diamond Robbery*, and *Miss Columbia*, U. S. A. to good business; audiences pleased.

**LANCASTER.**—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Simmons and Niccum's Minstrels played large crowds 5-17. The co. is headed by these veteran black-face comedians, Lew Simmons and Clark Golden. The Palmer Opera co. in *Fatinitza* will begin a twelve weeks' engagement 19.—ITEM: B. Yecker, proprietor of the Fulton Opera House, will spend the summer in Europe, first visiting his son Victor in London, where he is engaged in business.

**HARRISBURG.**—PAXTANG PARK (Harrisburg Traction Co., managers): The Velpo Stock co., headed by Mark E. Swan and Jessie Mae Hall, drew good audiences 12-17, assisted by the warm weather. The plays produced were *The Red Cat* and *The Princess of Patches*, which gave satisfaction. The usual specialties were offered.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, manager): Tommy Shearer co. opened for a week 12 to big business; co. good.

## SOUTH DAKOTA.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Roberts Brothers' U. T. C. 9; fair production to S. R. O.; audience pleased. Cherry Sisters 16.

## TENNESSEE.

**MEMPHIS.**—LYCEUM THEATRE (Thomas J. Boyle, manager): For the second week of their engagement the Milton Aborn Opera co. gave *The Chimes of Normandy* 12-15 and *The Bohemian Girl* 16-18. The houses were good. Frank Deshon as Gaspard in *The Chimes* made the hit of the week.

## TEXAS.

**WACO.**—AUDITORIUM (Jake Schwartz, manager): Schwartz Stock co. 5-10 presented *The Arabian Nights* and *Life for Life* to big business; performances excellent.—ITEM: Manager and Mrs. Schwartz and their daughter Claire will leave for New York city July 15.—Your correspondent will spend his vacation in Chicago and New York, leaving here July 15. W. V. LYONS.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (George D. Pyper, manager): Henry Miller presented *The Lairs of the Seven* 8, 7.—NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.

## VERMONT.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Joseph Green co. in *A Prisoner for Life*, *A Great Monopoly*, *My Wife's Friend*, *Condemned to Suffer*, *A Man of the People*, U. T. C., and *Through Russia* snow 5-10; co. good but small houses on account heat. Co. closed here.

**BURLINGTON.**—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Season will open Aug. 22 with *Two Little Vagabonds*.

**ST. JOHNSBURY.**—HOWE OPERA HOUSE (H. L. Doyle, manager): Joseph Greene co. 19-24. *The Frogs of Windham* (local) 29, 30.

## WASHINGTON.

**SEATTLE.**—THEATRE (J. P. Howe, manager): On and Off 6, 7. Essie Tittell, who does some excellent work with this co., is an old-time favorite here, having been with the old Cordray Stock co. for many seasons. Wakefield-Andrews Opera co. 11-17.—THIRD AVENUE THEATRE (W. M. Russell, manager): The last week of Belasco-Thall co.'s engagement 4-10 was very satisfactory. This co. has proven one of the strongest attractions of the season at this theatre, which now closes for the summer. Several improvements are contemplated by the management.—ITEM: E. E. Kealey, painter in the local dramatic field, was in the city recently, having been called North by the death of his father at Portland, Ore.—Minnie Jaxon, of the Jaxon Sisters, has been very ill at the hospital here.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): El Caliph, a comic opera, written by Frederic R. Marvin, of this city, was presented by local talent 7, 8. The performance was a benefit to the Elks. L. Mart Patton and Garlan Marshall deserve special mention for clever acting. Bitter Theatre co. will open 12 for a summer season.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Noble's Dramatic co. 5-10; fair business and co.

**TACOMA.**—THEATRE (L. A. Wing, resident manager): On and Off 5. Wakefield-Andrews Opera co. 8-10 to good attendance; co. satisfactory.

## WEST VIRGINIA.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, manager): Dark.—ITEM: Daisy Slaughter, who left here last winter with the Boston Lyric Opera co., and returned recently on account of illness, will leave next week to fill an engagement in comic opera at Chester Park, Cincinnati.

## WISCONSIN.

**POND DU LAC.**—NEW CHESTNUT OPERA HOUSE (William H. Stoddard, manager): Irving French co. 8-10 in *A Runaway Wife*, *An Irishman's Troubles*, and *O'Moore's Courtship*; good houses; performances gave satisfaction.

**RHINELANDER.**—GRAND OPERA HOUSE (E. E.

Stoltzman, manager): John L. Sullivan co. May 31 to S. R. O.; performance satisfactory and pleasing. Louise Brehany Concert co. 7 to good business; entertainment enjoyable. Clara Mathes Stock co. 19-24.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Elks Burlesque Circus 9 to S. R. O.; receipts \$860. The Hoefler Stock co. 12-17 opened to good business in *Her Husband's Sin*.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (C. A. Marshall, manager): Lester and Kent's picture show 5, 7, and 10. McSorley's Twins 9 to light business. Roland Reed 12.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Clara Mathes co. in *Alone in London* to a fair-sized house 12.—COLLIMIA THEATRE (Harry B. Sutherland, manager): Old Uncle Jed 18.

**ASHLAND.**—GRAND OPERA HOUSE (Kuhn Brothers, managers): Mahara's Minstrels 5 to a full house; fair performance. Mattie Vincent co. 12-17. *The Flints* 26.

**MERRILL.**—BERARD OPERA HOUSE (P. E. Berard, manager): Henderson Stock co. 12-14. *Old Uncle Jed* 19. *The Pay Train* July 26, 27. Joshua Simpkins Aug. 30.

**SHEBOYGAN.**—OPERA HOUSE (William H. Stoddard, manager): Irving French co. in *A Runaway Wife*, *An Irishman's Troubles*, and *O'Moore's Courtship* 12-14 to good business.

**APPLETON.**—OPERA HOUSE (J. W. Thickens, manager): The Palat German Theatre co. (return) delighted a large audience 11. Salisbury Stock co. 22.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Anderson Theatre co. 19-24.

**BELOIT.**—Snellen and Kennedy's *Battle of Manila* (under canvas) 8 to good business.

**GREEN BAY.**—TURNER OPERA HOUSE (J. H. Nevins, manager): Mahara's Minstrels 17.

## CANADA.

**WINNIPEG.**—THEATRE (C. P. Walker, manager): *The Pay Train* 5, 6 to large audiences; scenic effects were good. Roland Reed 8, 9 in *His Father's Son* and *The Wrong Mr. Wright*. The former was the best comedy seen here this season. Indore Rush, by her graceful acting and excellent gowns, renewed a warm friendship carried over five years. Welsh-MacDowell co. 22-24. Long Stock co. 26-July 8. Neill Stock co. 10, indefinite.—GRAND OPERA HOUSE (W. H. Seach, manager): Metropolitan Opera co. closed a two weeks' engagement 10. Only fair audiences greeted this co. in their productions of well-worn operas. Co. left for Bat Portage, Port Arthur, Fort William, Ont., thence through Wisconsin and Michigan.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Stars Comedy co. in *A Wife's Peril*, *The Bosom Friend of Bowser*, *A Soldier's Sweetheart*, *Mable Heath*, *Between the Acts*, and *Bound in Honor* 6-10; business and performances fair. Patience (local) 12, 13 to big business; opera excellently sung, staged, and costumed. Town Topics 14-17. W. J. Butler co. 19-24. W. S. Harkins co. looked here for a return engagement 25-July 1 has canceled dates, as the management has decided to close provincial tour at Halifax, N. S.—MECHANICS' INSTITUTION (A. Everett, manager): White Crook Burlesques 9 to a good-sized audience; poor performance.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): Stetson's U. T. C. 13; good business; co. above U. T. C. average. Lottie Mae Mackay, assisted by Orpheus Club Concert 6, to immense audience. Miss Mackay, who resides in Boston, and has been two years studying in Italy under Varucioni, is a native of this city; she is a delightful vocalist, and is destined to make a name for herself. Town Topics 8-10; good business; Ward and Mack excellent and others fair. W. S. Harkins 12 in *Why Smith Left Home* S. R. O.; one of the best he has yet had here. Mabel Eaton received a warm welcome.

**TORONTO.**—ITEM: Harry W. Rich has returned after a successful season of forty-one weeks with the Theatre Francaise Stock co., Montreal.—Owen A. Smiley is also here, and is giving recitals with the biograph co. He has joined the co. for a summer season.

**MONCTON.**—OPERA HOUSE (A. E. Holstead, manager): W. S. Harkins co. in Brown's in Town and Why Smith Left Home 6, 7 to packed houses; excellent performances. White Crook co. 10. Town Topics 13.

**YARVOUTH.**—ROYAL OPERA HOUSE (J. D. Medcalf, manager): Garnella and Mack in Town Topics 5, 6; business and performances good. Stetson's U. T. C. 9, 10.

**OSHAWA.**—OPERA HOUSE (J. W. Borsberry, manager): The Australian Salesman 14.

(Received too late for classification.)

## IOWA.

**GRINNELL.**—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Duncan Clark's Female Minstrels 10; performance and attendance poor.—COLLEGE AUDITORIUM: As You Like It by students of Grinnell College; creditable performance; S. R. O.

## KANSAS.

**EMPORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Godfrey's Band 6 gave an excellent concert to a large and appreciative audience.

## ARENA.

**CHAMBERSBURG, PA.**—Welsh Brothers' Circus 12; good performance; tent too small for the crowd.—ITEM: Quite a chapter of accidents happened to the show here. The reserved section, containing over one thousand people, suddenly gave way during the performance and was crushed to the ground. Fortunately no one was hurt seriously. While looking the show the main tent was stretched across the railroad track, where a train ran over and badly damaged it.

**SOUTH BEND, IND.**—Gentry's Dog and Pony Show was liberally patronized 12, filling the large tent at both performances. Professor Gentry has even a better show than he has had in past seasons, presenting a number of new features, among the best being a pair of diminutive performing elephants. Hall and Long's Pavilion Show opened a week stand 12 to good business, giving a pleasing performance.

**HARTFORD, CONN.**—Buffalo Bill's Wild West 17 drew over twenty-nine thousand people; excellent entertainment. Colonel Cody while here was the guest of W. H. Higgs, president of the Calhoun Printing Co. They are friends of many years' standing.

**FALL RIVER, MASS.**—Buffalo Bill's Wild West is billed for 22, but there is talk of not allowing the exhibition, owing to the small box that is playing an extended and unwelcome engagement here.

**ELYRIA, O.**—Gentry's Dog and Pony Show 10; fair business; pleasing performances.

**GRAND FORKS, N. D.**—Gentry's Dog and Pony Show 9, 10 to good audiences. Ringling Brothers' Circus July 4.

**SPOKANE, WASH.**—Norris Brothers' Dog and Pony Show drew large audiences 4, 5. Madame Planka and her trained lions entertained the patrons of Natatorium Park 4-10.

**BAKER CITY, ORE.**—Ringling Brothers' Circus 7; performances excellent; large attendance.

**KEARNEY, NEB.**—Gentry's Dog and Pony Show 7; crowded tents; performances excellent.

**ST. JOHNSBURY, VT.**—Forepaugh and Sells Brothers' Circus to good business 13; best of satisfaction.

**NORTH PLATTE, NEB.**—Gentry's Dog and Pony Show had well-filled tents; good performances.

**RACINE, WIS.**—Walter L. Main's Circus to packed tents 10; fine performance.

**GRAND ISLAND, NEB.**—Gentry's Dog and Pony Show 6 to good business; good performances.

**GREELEY, COL.**—Gentry's Dog and Pony Show 10 to packed tents; fine performance.

**BOISE CITY, IDAHO.**—Ringling Brothers' Circus 5 to capacity; good performances.

**TARENTUM, PA.**—John H. Spark's Circus 12 to packed tents.

**HAGERSTOWN, MD.**—Welsh Brothers' Circus 13, 14 was well attended; performances good.

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performed here 12 to large patronage; and gave entire satisfaction.

**BANGOR, ME.**—Forepaugh and Sells Brothers' Circus gave two fine performances to large and pleased audiences 10.

**FISHKILL-ON-HUDSON, N. Y.**—Byron Spain's Five Cent Show 15; big business; satisfaction given.

**ERIE, PA.**—Gentry's Dog and Pony Show, No. 3, attracted large crowds 12-14.

**SHEBOYGAN, WIS.**—Walter L. Main's Circus to crowded tents 13; fine show.

**WINSTED, CONN.**—Buffalo Bill's Wild West 9 to about eighteen thousand people.

**PITTSBURGH, PA.**—Morris' Pony Show is the attraction at Kenywood Park.

**BURLINGTON, VT.**—Forepaugh and Sells Brothers' Circus May 22; large business.

**SEATTLE, WASH.**—Norris Brothers' Dog and Pony Show drew large business 9-17.

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## OBITUARY.

John H. Copieston died on June 5, at Brighton, England, aged sixty-six years. Born in England, Mr. Copieston came to America as a young man, and for twenty years was prominent in journalism in this city, being associated with Manton Marble and William L. Hurlbut, and making a conspicuous record in the literary and artistic circles of the metropolis. Retiring from newspaper work, after two decades of memorable accomplishments, Mr. Copieston was engaged by the late Henry E. Abbey to secure in Europe singers for the Metropolitan Opera House, then newly built. His labors in this line were so highly successful that he continued in the theatrical line, and arranged for the first American tours of Henry Irving and Sarah Bernhardt during her last visit to this country. Of late, Mr. Copieston had been interested in newspaper work in London. He was a member of the Lotus Club of this city, and the Savage Club of London. A widow and two daughters survive him.

Frederick Goring (W. F. Lane) died at the King's Daughters' Hospital, Frankfurt, Ky., on April 24, of acute Bright's disease. He was filling an engagement in Frankfurt and, before his wife and daughter could reach his bedside, he had expired. The members of Capital Lodge, I. O. O. F., gave every attention, and his family and friends can never forget their kindness. Mr. Goring was born in London, Ont., Nov. 7, 1861. His father was a physician, but Frederick chose the law, and was admitted to the bar in Toronto, Canada. His love for the stage, however, caused him to give up the law, and, in 1883, he made his first appearance with Robson and Crane. Following theatrical work for a number of years, he finally settled down to his life work as a Shakespearean reader. His success was immediate and lasting. His widow and daughter are now residing at Atlantic City, N. J.

Edna Paige Potts, a young actress quite well known in the West, died on June 11, at her home in Pine Island, Minn., of quick consumption. The deceased, who was twenty-three years old, made her debut nine years ago with her brother's company, then known as Paige's Players, and had since held stock and repertoire engagements with the best Western companies, last season starting with her own company, known as the Edna Paige Comedy company, under the management of her husband, Walter L. Potts. The deceased was laid to rest with the beautiful rites of the Episcopal Church, of which she was an active and devoted member. Her husband and a little daughter four years of age survive her, and together with many friends and relatives deeply mourn the loss of a patient, loving wife and mother.

Locke Richardson died on June 15, in Berlin, Germany, as the result of an operation performed on May 31 for cancer. Mr. Richardson's fame as a reader of the works of Shakespeare, Browning, Tennyson, Byron, Wordsworth, Dickens, and many more was international. No more delightful intellectual readings than his were ever given of the classic plays or the poetry of all time. A fine presence, magnificent voice and splendid mind assisted him in his work, and placed him in the front rank of readers. Many educational institutions of importance had honored Mr. Richardson with notable distinctions seldom won by an elocutionist. A widow survives Mr. Richardson.

James P. Perley, father of Frank L. Perley and Herman Perley, died on June 12, at his home in Washington, D. C., aged sixty-nine years. Mr. Perley was born in New York. When a young man he engaged in newspaper work at Erie, N. Y., and Lansing, Mich. He fought in the Civil War, and was a prisoner at Libby and at Andersonville. At the close of the war Mr. Perley was appointed to a position in the Treasury Department, that he held until recently. He was buried in Mt. Arlington Cemetery, Washington, on Thursday.

Florence Reade died in this city on June 13. She was one of the original members of the Boston Ideals and The Bostonians, and was the wife of Henry Fowler, at one time master of transportation for these companies. Her last engagement was with The Wizard of the Nile in 1898. Interment was made at Forest Hills Cemetery, Boston. Miss Reade's mother survives her.

Nellie Olmi, chorister, wife of James H. Baxter, baritone, professionally known as George Olmi, died at the Roosevelt Hospital, Sunday, June 18, after a severe operation. The Actors' Fund has taken charge of the funeral.

Dave Gibson died on June 18, in St. Louis, Mo., of gastritis, aged thirty-nine years. He was a newspaper artist, well known to touring players, and had been once a member of Alice Oates' company.

James J. Lennon, doortender of Keith's Theatre, Philadelphia, since 1889, died on June 17, after five days' illness. He was a general favorite with the public and professionals.

The mother of Alma Strong died on June 5, in Washington, D. C.

## THE FAY-CAMP OPERA COMPANY.

The Fay-Camp Opera company has scored at the Auditorium, Louisville, Ky. The press has pronounced the organization the best seen in years in that city, and its success is unquestionable, the spacious Auditorium being crowded nightly, from 1,500 to 2,000 people witnessing each performance. Grand and comic opera are presented by a company of fifty people, principal among whom are Villa Kiro, Countess von Hatzfeld, Mabella Baker, Minnie De Rue, Edgar Temple, Raymond Hitchcock, Joseph Fay, George Broderick, Millie Minturn, Lillie Collins, and May Tobin. The productions are staged by Joseph Fay. The company will play a few weeks en route to New York after July 15, the booking of which Manager Joseph B. Camp is now arranging.

## MINSTRELS AT MANHATTAN.

J. H. Decker has issued a call for July 3 to all engaged by Primrose and Dockstader for their Great American Minstrels. This early call is necessitated by the engagement of the company for Manhattan Beach, opening July 10. Mr. Primrose had just landed from the steamer on the other side when the cablegram telling of the closing of negotiations was handed to him and he was obliged to start back by the next boat. In spite of the unexpectedly early opening the scenery is fast nearing completion, and the most elaborate details for the coming season will be carried out. The minstrels follow Frank Daniel's engagement at the Beach.

## FOUR PROSPEROUS CITIES.

John Misher, who is well and favorably known in the profession as a theatre manager, announces his circuit of four very prosperous cities. In each city the theatre will be remodeled and beautified, and a magnificent new house will be erected in Allentown to be used only by high-priced attractions. The middle section of Pennsylvania is enjoying extraordinary prosperity that promises to continue for years. In three months the wages of all manufacturers have been three times advanced, assuring very liberal theatrical patronage.

## GUS HEEGE'S SUCCESSOR.

By special arrangement with Jacob Litt, the most popular and successful of all Swedish plays, A Genuine Gentleman, will be presented the coming season by the well-known Swedish dialect exponent, Ben Hendricks. The tour is under the management of Frank W. Conant, and will extend to California. Mr. Hendricks will be surrounded by an excellent company, and will carry the necessary scenery, properties, and mechanical effects.

## MATTERS OF FACT.

Katherine Rober has secured the rights for Shall We Forgive Her from Jacob Litt for New York, New Jersey, Pennsylvania, and the Eastern States. She has also leased Killarney from Katie Emmett, and A Nutmeg Match from William Haworth for the same territory.

Three short stories, written by Loraine Hollis, entitled "Salvation by Telegram," "At the Feet of Justice," and "Queen of the Aziallas," have been lost or stolen, and Miss Hollis offers a reward for their return.

Ellen Vockey will not be able to accept Summer engagements for recitals, as she is with her mother, who is seriously ill in Washington.

Clarence M. Brune, manager of Frederick Warde, has arranged for a private car for the use of himself and wife, and Mr. Warde during their coming season.

A lodge of Elks was instituted at Ouray, Col., on June 6.

Charles Fletcher, the scenic artist, is painting an elaborate set of scenery for the Grand Central Palace Roof Garden.

Lawrence Earl Atkinson, who last season made a pronounced hit as Judge Hawk, a Southern dialect part in On the Suwannee River, is disengaged for next season.

For Her Sake, the stirring military drama of Russian life, is to be elaborately produced next season by Edwin Gordon Lawrence. An elegant line of lithographs has just been finished by the National Printing Company, of Chicago. Mr. Lawrence will be supported by a strong company. The season will open on Aug. 20 at the Lyric Theatre, Hoboken, N. J.

The Empire Theatre, Rochester, N. Y., which is being rebuilt and refitted, will be ready for opening about Aug. 28. Manager Henry C. Jacobs, who is in town booking attractions, will remain here until his season opens. His headquarters are at the New York Theatrical Exchange.

Ethel Lyon, who has been highly praised for her work as leading woman of the Meffert Stock company, Louisville, Ky., has not signed for next season. She may be addressed in care of this office.

Walter Chester, who played the light comedy lead in The Maine Avenger with success last season, besides filling various engagements in and around New York, is now playing the light comedy and juvenile with the Rivermont Stock company at Lynchburg, Va.

Kendal Weston is a leading man of experience with representative companies, having had seasons of practical stock work, in which time he played some 125 characters. He was popular with the stock companies at St. Paul, Minneapolis, and Boston. Mr. Weston has also directed and staged over 100 plays. He is always ready to negotiate with reliable and first-class managers, and may be addressed in care of the Actors' Society, 131 West Fortieth Street, this city.

Lillian Stillman, who has been playing the Irish cook in Why Smith Left Home, the colored cook in Brown's in Town, the old maid in What Happened to Jones, and other character parts with the W. S. Harkins company through the Canadian provinces, will be at liberty at the end of this month, when the company's tour closes.

Harry Wedgewood Nowell, playing juvenile, is open to offers for the Summer. Next season he will play Rupert Leigh in The Sporting Duchess.

E. J. McCullough, manager of Kidnapped in New York, reports that the booking of the attraction is progressing, and anticipates a good season for his star, Barney Gilmore.

Duncan Preston, who scored as Lord Angus Cameron, the lead in The White Heather last season, invites offers for leading or heavy business.

E. Carl Hand, musical director, has joined the Kennedy Players for Summer season.

Harrison and Cassard, former managers of the Temple Theatre, Alton, Ill., have dissolved partnership and W. M. Sauvage, who managed Flint, the hypnotist, last season, has secured a five year's lease of the house. He is now thoroughly renovating and refurbishing it, and intends to have one of the finest houses in Illinois next season.

An Easy Mark, under the direction of Burt and Simmons, has been booked in all the cities. Up to date the following well-known farce comedy artists have been engaged: James T. Kelly, Chas. A. Mason, Ben F. Grinnell, John H. W. Byrne, Barones Von Leiben, Jennie Schuman, Lisie Bloodgood, Beatrice Rinehart, Dorothy Carter, Charles Avery, Edgar Healy, R. R. Klein, and Christian Lappe and Harry C. Egerton, in advance. The season opens Sept. 4, at Baltimore, Md.

James K. Collier, one of the best-known as well as the most popular treasurers on the road, for the past season with the Primrose and Dockstader Minstrels, having previously been with Primrose and West in the same capacity, is at liberty for next season. Mr. Collier is a thorough accountant and can furnish excellent testimonials as to ability.

The whole or a part of a furnished house, at Mount Vernon, N. Y., can be rented on reasonable terms the Summer of 1900 by a responsible party, addressing "Professional," this office, for particulars.

Repertoire companies in farce and musical comedies, opera, and minstrelsy, should communicate with Aubrey Mitchell, Oshkosh, Wis., for open time or from five to ten weeks on the Mittenhail circuit of parks, covering Kalamazoo, Mich.; Rockford, Ill.; Champaign, Ill.; Kankakee, Ill., and Oshkosh, Wis.

L. W. Seavey, who has painted scenery for some of the most elaborate productions on the road, has a large assortment of set scenes and properties always on hand. An appointment with him will be of advantage to road managers. Address Seavey's Big Department Studio, Walton Avenue and 140th Street, New York City.

A musical director competent to compose and arrange, as well as play the piano, can be engaged in the person of Arthur C. Pell. He would be glad to hear from opera, spectacle or comedy, and may be addressed at Bayport, Long Island, N. Y.

The Farwell Opera House, of Rock Island, Maine, is to be under the management of Bob Crockett next season. Patronage is drawn from 22,000, and only good attractions are appreciated there. The capacity of the house is 800.

Managers booking in Texas will find a new house with new furniture and scenery, at Henrietta, called the Carver Opera House. Henrietta is an easy jump from Fort Worth or Gainesville and good companies should be able to fill the opera house, which holds 500.

Louis Weiss, of Kahn and Weiss, managers of America's Greatest Vaudeville Stars, arrived in the city yesterday. He will make his headquarters here during the Summer.

Victor Herbert has been reinstated to membership in the Musical Mutual Protective Union pending a new process of investigation as to whether he should pay certain old band salaries, which, he says, some one else owes.

The funeral services over the remains of the late Johann Strauss occurred with much official pomp in Vienna on June 6. After resting for a time in a receiving vault, the body will be buried between the graves of Brahms and Schubert.

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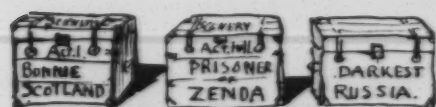
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## DATES AHEAD.

Managers and agents of touring companies and corresponding are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be sent to each office on or before that day.

## DRAMATIC COMPANIES.

**ALLEN'S NEW YORK THEATRE:** Massena, N. Y., June 12-17.  
**ARGONNA:** Chicago, Ill., June 5—Indefinite.  
**BARBOR THEATRE:** Idaville, Ind., June 19-24.  
**BECAUSE SHE LOVED HIM:** So. Chicago, Ill., June 12—Indefinite.  
**BOND STOCK (Frederick Bond, mgr.):** Albany, N. Y., May 29—Indefinite.  
**BITTNER THEATRE:** Spokane, Wash., June 12—Indefinite.  
**BRYAN'S COMEDIANS:** Alpena, Mich., June 19-24.  
**BUTLER (W. J.) DRAMATIC (C. J. Reynolds, mgr.):** St. John, N. B., June 19-24.  
**WOOD STOCK 26 July 1, Charlestown 3-8.**  
**CARLETON SQUARE THEATRE (J. H. Emery, mgr.):** Boston, Mass., Aug. 9—Indefinite.  
**CLEMENT, CLAY:** San Francisco, Cal., Aug. 21—Indefinite.  
**CORLEY, OLIVER:** Sedalia, Mo., June 19-24.  
**CARNEY STOCK (Harry L. Webb, mgr.):** Randolph Park, Akron, O., June 3-Sept. 2.  
**EMMETT-GILSON (H. S. Taylor, mgr.):** Asbury Park, N. J., June 29, 30, Halifax, N. S., July 10-15.  
**FINNIGAN'S BALL (Joe W. Spears, mgr.):** Yonkers, N. Y., Aug. 29.  
**FORREST-HUBNER DRAMATIC:** Lincoln, Neb., June 19-24, Sedalia, Mo., 3-8.  
**FRAWLEY STOCK:** Milwaukee, Wis., June 12—Indefinite.  
**GIFFIN STOCK:** Denver, Col., June 5—Indefinite.  
**HARRIS, W. S. (Ed. R. Salter, mgr.):** Halifax, N. B., June 5-24.  
**HIS EXCELLENCY, THE GOVERNOR:** New York city May 9—Indefinite.  
**HOEFFLER STOCK:** Eau Claire, Wis., June 12-24.  
**CHIPPWA FALLS 25 July 1.**  
**HOYT COMEDY:** Hastings, Neb., June 19-24.  
**IN GREATER NEW YORK (A. G. Delamater, mgr.):** Philadelphia, Pa., Aug. 12.  
**KELCEY-SHANNON:** Seattle, Wash., June 30, July 1.  
**LOWE'S MADISON SQUARE THEATRE (George W. Lowe, mgr.):** Junction City, Kan., June 12-24.  
**MCADDEN'S ROW OF FLATS (Gus Hill, mgr.):** Chicago, Ill., June 19-24.  
**MARKS BROS. (No. 1):** Sault Ste. Marie, Mich., June 19—Indefinite.  
**MILLER, HENRY:** San Francisco, Cal., June 5—Indefinite.  
**MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.):** Harrisburg, Pa., June 19-24.  
**MORRISON, LEWIS:** San Francisco, Cal., May 29—Indefinite.  
**MURRAY AND MACK (Joe W. Spears, mgr.):** Columbus, O., Aug. 28.  
**NEILL STOCK:** St. Paul, Minn., June 5—Indefinite.  
**NORRIS DRAMATIC:** Fairhaven, Wash., June 19-24.  
**NEW WHATCOMB 26 July 1.**  
**RUBLE-KREYER:** Montrose, Col., June 19-21, Delta 22-24, Grand Junction 26-27 July 1.  
**SAWTELLE DRAMATIC:** Claremont, N. H., June 26-27 July 1.  
**SHAW, SAM T.:** Salem, Ore., June 19-24, Albany 26-27 July 1.  
**SHEARER, TOMMY (Harry R. Vickers, bus-mgr.):** Warren, Pa., June 19-24, Titusville 26-27 July 1, Lake Connaut 30.  
**SHIRLEY, JESSIE:** Snohomish, Wash., June 19-24.  
**SHUBERT STOCK:** Baker Theatre, Rochester, N. Y.—Indefinite.  
**THANROUSE-HATCH STOCK:** Milwaukee, Wis., Nov. 14—Indefinite.  
**THE CLUB'S BABY:** Chicago, Ill., June 5—Indefinite.  
**THE GAY METROPOLIS (A. G. Delamater, mgr.):** Philadelphia, Pa., Aug. 14.  
**THE GREAT RUBY:** New York city Nov. 16—Indefinite.  
**THE MAN IN THE MOON:** New York city April 24—Indefinite.  
**THE PAY TRAIN:** Minneapolis, Minn., June 18-25.  
**THE TURTLE (Eastern):** Harry Doel Parker, mgr.: Stockton, Cal., June 20, Sacramento 21, Ogden, U. 23, Salt Lake 24, Leadville, Col., 26, Cripple Creek 27, Pueblo 28, Colorado Springs 29, Denver 30, July 1.  
**THROUGH THE BREAKERS:** Brooklyn, N. Y., June 19-24.  
**UNCLE TOM'S CABIN (Stetson):** Cherrifield, Me., June 20.  
**UNCLE TOM'S CABIN (Swift Bros.):** Oakley, Ill., June 19, 20, Cosner 21, 22.  
**UNDERWOOD'S COMEDIANS:** Elwood, Ind., June 19-24.  
**VALENTINE STOCK:** Columbus, O., Jan. 2—Indefinite.  
**VELPO STOCK:** Harrisburg, Pa., June 12-24.  
**VICTORIA STOCK:** Columbus, O., April 17—Indefinite.  
**WAITE COMEDY (William A. Haas, mgr.):** Boston, Mass., May 1—Indefinite.  
**WHY SMITH LEFT HOME:** London, England, May 1—Indefinite.

## OPERA AND EXTRAVAGANZA.

**ABORN, MILTON:** Memphis, Tenn., June 5-24.  
**A RUNAWAY GIRL:** Chicago, Ill., May 22—Indefinite.  
**BEGGAR PRINCE OPERA:** St. Cloud, Minn., June 19-24, Ashland, Wis., 26-27 July 1.  
**BOSTON OPERA COMIQUE (Philip Robson, mgr.):** Fitchburg, Mass., July 3—Indefinite.  
**BOSTON LYRIC:** Minneapolis, Minn., June 12—Indefinite.  
**BRINKLEY OPERA:** Savannah, Ga., June 12—Indefinite.  
**CARLETON SQUARE OPERA (Eastern):** Brooklyn, N. Y., May 8—Indefinite.  
**CARLETON SQUARE OPERA (Western):** Chicago, Ill., April 3—Indefinite.  
**DANIELS, FRANK:** Manhattan Beach, N. Y., June 22-27 July 1.  
**FAY (J. C.) OPERA (James B. Camp, mgr.):** Louisville, Ky., June 3—Indefinite.  
**HERALD SQUARE:** Fall River, Mass., June 19—Indefinite.  
**LOMBARDI ITALIAN:** San Francisco, Cal., June 12—Indefinite.  
**PALMER OPERA:** Lancaster, Pa., June 19—Indefinite.  
**ROBINSON COMIC OPERA (Eastern):** Frank V. French, mgr.: Brockton, Mass., June 19-24, Lawrence 26-27 July 1, Lowell 2—Indefinite.  
**ROBINSON COMIC OPERA (Western):** Frank V. French, mgr.: Ottawa, Ont., May 29-Aug. 26.  
**SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.):** San Francisco, Cal., May 15—Indefinite.  
**WAITE OPERA:** Baltimore, Md., May 29—Indefinite.  
**WAKEFIELD ANDREWS:** Seattle, Wash., June 11-17.  
**WILBUR:** Providence, R. I., June 12—Indefinite.

## VARIETY.

**AMERICAN BIOGRAPH (Canadian):** John H. Garrison, mgr.: Hamilton, Can., June 19-21, London 22-24.  
**BLACK BOSTONIANS:** Boston, Mass., June 19-24, Fitchburg 26-27 July 1, Webster 3-8.  
**GAY MASQUERADES (Gus Hill, mgr.):** Harlem, N. Y., June 19-24, New York city 26-27 July 1.  
**KIMBROUGH AND BRYANT'S (William Kimbrough, mgr.):** Columbus, Ga., June 26, Montgomery 27.  
**PAT MALONEY'S NEW IRISH VISITORS (Frank W. Nason, mgr.):** Winslow, N. S., June 19, Wolfville 20, Kentville 21, Berwick 22, Kingston 23, Middleton 24.  
**SPORTY WIDOWS:** St. Louis, Mo., June 18-24.

## MINSTRELS.

**BARLOW BROS.:** St. Louis, Mo., June 19-24.  
**CARLIN AND CLARK'S:** Buck Rock Beach, Va., June 19-24, Ocean View 26-27 July 1.  
**EMMETT'S:** St. Louis, Mo., June 18-24.  
**SIMMONS AND SLOCUM'S:** Wilmington, Del., June 19-24.

## CIRCUSES.

**AMAZON BROS.:** Marietta, O., June 19, 20, Beverly 21, 22, McConnelville 23, 24.  
**BARLOW BROS.:** Lake View, O., June 20, Huntsville 21.  
**BARNUM AND BAILEY:** Swansea, Eng., June 19, 20, Cardiff, Wales, 21-24, Newport, Eng., 26, Gloucester 27, Cheltenham 28, Bath 29, Taunton 30, Torquay 31, Plymouth July 3-5, Exeter 6, Weymouth 7, Bournemouth 8.  
**BUFFALO BILL'S WILD WEST:** New Bedford, Mass., June 20, Newport, R. I., 21, Fall River, Mass., 22, New London, Conn., 23, Willimantic 24, Bridgeport 26, Waterbury 27, New Haven 28, Holyoke, Mass., 29, Springfield 30, Worcester July 1, Salem 3, Lawrence 4, Haverhill 5, Dover, N. H., 6, Concord 7, Manchester 8.  
**CARLETON'S WILD WEST:** Rochester, N. Y., June 19-24.  
**FOREPAUGH-SELLS BROS.:** Montreal, Can., June 19, 20, Ottawa 21, Kingston 22, Belleville 23, Peterborough 24, Toronto 26, Hamilton 27, Brantford 28, London 29, Chatham 30, St. Thomas July 1.  
**GENTRY'S (No. 3):** Titusville, Pa., June 19, 20, Franklin 21, Oil City 22, 23, Olean, N. Y., 24, Buffalo 26-27 July 1.  
**HARRIS NICKEL PLATE:** Chicago, Ill., May 20—Indefinite.  
**INTER-OCEAN SHOWS:** Beloit, Wis., June 19-24.  
**LA PEARLE'S:** Nashua, N. H., June 20, Manchester 21, Rochester 22, So. Berwick, Me., 23, Exeter, N. H., 24.  
**MAIN'S, WALTER L.:** Eau Claire, Wis., June 21.  
**MCCORMICK BROS.:** Cambridge, O., June 20, Washington 21, Antrim 22, Fullport 23, Deersville 24.  
**PAWNEE BILL'S WILD WEST:** Dedham, Mass., June 20, Quincy 21, Plymouth 22, Middleboro 23, Taunton 24.  
**RINGLING BROS.:** Walla Walla, Wash., June 20, Colfax 21, Spokane 22, Moscow, Id., 23, Lewiston 24, Missoula, Mont., 26, Anaconda 27, Butte 28, Helena 29, Great Falls 30, Grand Forks, N. Dak., July 4.  
**ROBINSON'S:** Gallon, O., June 17, Tiffin 22.  
**SAUTELLE'S, SIG.:** Concord, Mass., June 20, Pittsfield 21, Farmington 22, Somersworth 23.  
**WELSH BROS.:** Cumberland, Md., June 19-21.  
**HYNDMAN, PA.:** 22, Meyersdale 23, Rockwood 24, Dunbar 26, Morgantown, W. Va., 27, Fairchance, Pa., 28, Uniontown 29, Connellsville 30, W. Newton July 1, McKeesport 3, 4, Braddock 5, Sewickley 6, Rochester 7, New Brighton 8.  
**MISCELLANEOUS.**  
**BANDA ROSSA:** Philadelphia, Pa., May 29—Indefinite.  
**BLIND BOONE CONCERT (John Lange, mgr.):** Humphreys, Neb., June 20, Madison 21, Norfolk 22, Wayne 23.  
**CANNON BROS.:** Springfield, Mo., June 20, 21, Ft. Scott, Kan., 22, 23, Sedalia, Mo., 24.  
**CANADIAN JUBILEE SINGERS:** Aitken, Minn., June 20, Duluth 21.  
**DAN GODFREY'S BAND:** Omaha, Neb., July 1-Aug. 12.  
**INNES' BAND:** Philadelphia, Pa., June 12—Indefinite.  
**SANTANELLI (E. G. Stone, mgr.):** Washington, D. C.—Indefinite.  
**SOUSA'S BAND:** Manhattan Beach, N. Y., June 17-Sept. 4.  
**UNCLE SAM'S SPECIALTY:** Wellfleet, Mass., June 19, 20.

## LETTER LIST.

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 Thos. O'Neill, Dana De M. Onge, Jack M. Oliver, Leonard Outram Joseph Oppenheimer.  
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 Pearl Polson, T. P. Perry, E. Soldene Powell, Dr. Geo. H. Purdy, Alvin Pixley, Frank Parker, Will F. Powell, Sidney Prior, Frank Powell, W. H. Power, Claire M. Pattee, J. L. Packard, Ted Parker, Wm. Pottle, Jr., Ed. Poland, Lem B. Parker, Jno. B. Parks, Harry Dod Parker, Leon Pollack, Geo. Palmer, Walter E. Perkins, J. O. Parker.  
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**R.**  
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 F. D. Shriver, Fred Sealey, Waldo Sprague, D. W. Sullivan, H. N. Saylor, Nestor Saunders, Collin Sturtevant, E. R. Smith, Chas. Shaw, Harry St. Maur, J. M. Smith, Chas. A. Shelo, Oliver Scott, J. R. Smith, Eric Scott, Soow and Farnham, Carrington Short, Joe Santry, All Sawtelle, Harry Smith, Henry Simon, Arthur Sprague, Jno. Shean, Ewald Stolz, June Stone, D. C. Sullivan, Foster Seabury, J. H. Shuck, L. A. Solomon, Wm. G. Shand, Paul Steindorf, Thos. E. Shea, Ray Strath, Jno. L. Sullivan, W. M. Sutton, Geo. Sannella, Lee Sterrett, Geo. A. Stryker, Thos. Shannon.

**T.**  
 Morgan Thorpe, Charles H. Thompson, Beverley Turner, Benram Tutton, Harry L. Talley, Jeff E. Townsend, Edward P. Temple, Wendley Thompson, Paul G. Taylor, J. K. Tillotson, Sidney Toier, Brenton Thorpe, Geo. H. Turner, Albert Taylor, Chas. Turner, W. R. Thayer.  
**V.**  
 Harlow Voorhees, Van Dyke Raton Co., Robt. C. Vernon, Fred Vroom (S. D. let.), C. W. Van Dyne, Jno. W. Vogel, J. W. Varese.  
**W.**  
 C. F. Williams, Henry H. Winchell, Geo. A. Wilson, Wallace Concord West, James Williamson, Manny Walsh, A. L. Wilbur, Walker Whiteside, L. E. Woodthorpe, Geo. Williams, Edwin B. Winstanley, Harry Ward, Jno. West, Clayton White, Jno. Wilson, M. Wise, Ernest Willis, Carl Wilbur, Fred W. Wette, Harry Weber, Leonard Walker, Robt. Whittier, Austin Walsh, Louis Wassell, A. J. Wilds, Wm. H. Waddy, Matt Woodward, B. W. Wilson, Wesson, Walters and Simon, C. J. Williams, Thos. Walsh, Williams and Walker, Porter J. White, Ward and Sackett.  
**Y.**  
 Jas. Young, F. A. Yelvington.

## IN OTHER CITIES.

(Received too late for classification.)

## ST. PAUL.

The Dancing Girl was presented by the Neill co. for the first time in St. Paul at the Metropolitan Opera House 11-14, to large and appreciative audiences. The drama is strongly drawn and the story is delightfully told by this excellent corps of players. James Neill, as the Duke of Guisebury, has one of those quiet, forceful roles in which his natural composure, ease and reserve power find opportunity of expression. Especially was this noticeable in his excellent work in the third act. Edythe Chapman as Drusilla essayed an exacting role, a part entirely different from anything in which she has appeared here. Miss Chapman proved herself equal to the demands of the character in its varied phases and gave an artistic and charming portrayal, scoring a pronounced success. Herschel Mayall carried the part of John Christison commendably. In his love scene with Drusilla he did a very clever bit of acting. Fred J. Butler was excellent in the role of David Ives. His acting was especially forceful and dramatic in his denunciation of Drusilla. Robert Morris did creditable work as Reggy Slingsby. Lilla Vane as Sybil Crake (Midge), gave a natural and delightful interpretation. Joseph B. Everham was very satisfactory in the part of Crake. Angela Dolores made a pretty and pleasing Faith Ives. Agnes Maynard as Lady Bawtry made the most of the part. Emmett Shackelford was decidedly good in the roles of Goldspeak and Captain Leddra. George Bloomquist, J. C. Mylot, Fred Wallace, and others in the cast, also deserve mention for good work. The play was finely staged, the ladies were handsomely gowned and the performance throughout well deserved the praise accorded. London Assurance 15-17. A Glided Fool 18-21. A Parisian Romance 22-24. The Boston Lyric Opera co. will begin an engagement for the summer season at the Metropolitan Sunday, June 25, alternating with the Neill Stock co. every two weeks between this city and Minneapolis. The outings and entertainments at the numerous lake resorts near the city and the steamboat excursions on the river are receiving large patronage. GEORGE H. COLGRAVE.

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## THE FOREIGN STAGE.

## GAWAIN'S GOSSIP.

Goodwin and Elliott in The Cowboy and The Lady—Other Plays—Theatre Chat.

(Special Correspondence of The Mirror.)

LONDON, June 10.

I grieve that it should be my painful duty to commence my weekly letter by reference to the death of Augustin Daly. It had been my privilege to meet Mr. Daly and to chat with him extensively on many an occasion during his ever welcome visits to this side; and although in his business transactions he was mostly reserved, mysterious and even autocratic, in social converse I always found him genial in the extreme. Whenever one around him, as I sometimes did, on the history of English and American drama, Daly would enthuse wonderfully. The one consoling feature in the sad bereavement which has fallen upon those near and dear to Augustin Daly is the widespread regret and sympathy expressed in London theatrical circles that one who has done such splendid work on both sides of the Atlantic should thus be struck down at an age that is little beyond the prime of life.

George Edwards, whom Mr. Daly had come over especially to fight in our law courts, was speedily interviewed by the *Pail Mail Gazette*, which is, of course, the American organ, so to speak. Edwards, as might have been expected, could only touch very lightly upon the case which had been pending, but he spoke in the most sympathetic term of his old confere, and I feel sure, from what I have often heard Edwards say (even since the misunderstanding arose and the action was started), that he had a sincere regard for Mr. Daly. All our leading journals contained sympathetic tributes to the dead manager, the *Daily Telegraph* coming out yesterday with a two-column account of his various achievements right away from the time when, thirty odd years ago, the English playgoers first became acquainted with his name in connection with his Under the Gaslight.

A large contingent of our and our native playgoers heartily welcomed the reappearance of your comedienne, Nat Goodwin, and your surpassingly handsome heroine, Maxine Elliott, on Monday at the Duke of York's. There were those present who subsequently wished that some more finished—or, at all events, more definite—kind of play had been selected for the re-entree of these favorites than Clyde Fitch's somewhat mixed drama of shall we say melodrama?—*The Cowboy and The Lady*. For, sooth to say, this piece, although it has much strength, has also a good deal of weakness. Indeed, the author often (like Jack Jones in the song) "Dunno Where He Are." The play, however, contains many a striking situation, especially that over the dead body of the scoundrel Weston and again in the court scene. Moreover, as is mostly the case with your dramatic exportations nowadays, the piece is splendidly acted and ditty-to stage-managed—a thing in which your native players and stage-managers continue to set our natives many an excellent object lesson. The gay Goodwin (whom I shall venture to call Nat the Nostril) is always good enough for me. In his acting as Teddy he was fully up to his usual excellence. Maxine Elliott, looking even more beautiful than ever, gave many a sound dramatic touch as the "lady." Thomas Oberle as Quick Foot Jim, Burr McIntosh as Joe the Genial, Niel O'Brien as Pete, Byron Douglas as Weston, John Flood as the District Attorney, Richard Stirling as Billy Ransome, Estelle Mortimer as Lulu Prisms, and especially Gertrude Elliott as Midge all scored profoundly. The last named impersonation is one of the best and most touching bits of acting now to be found on our native boards, and don't you forget it. We shan't.

Ere Nat and company depart they will, I rejoice to learn, present in Mizoura, of which we have heard such great accounts, and An American Citizen. The last named play goes up on Monday week.

We had some AI acting of our own make on Tuesday afternoon at Terry's, where there was played a drama called *The Heather Field*. This was the work of the prose-poet, Edward Martyn, and had originally been tested in Dublin by the Irish Literary Society. It was a kind of Irish Ibsenite drama, showing how a romantic local landlord had spent, and was still engaged in spending, large sums (chiefly borrowed) in draining an extensive heather field, with intent to make it prolific of grass. This and kindred troubles, such as a practical-minded wife, and the frequent seeing of visions and hearing of voices on this heather field, gradually made the visionary landlord even more of a lunatic than he was at first. At the end, after he had ruined his wife and child, and the field had obstinately broken forth again into heather buds, thereby frustrating all his plan, he became a hopeless lunatic. It must be said by way of extenuation that this poor lunatic was like the one in your *Belle of New York*, always a polite lunatic, not to say a poetical one.

The play, although it betrayed the Ibsenite influence, was strangely clean for that class of work. There was not a whiff of the offensive "sexuality" which the Norwegian "master" has caused to be fashionable among certain of our playwrights and playgoers. Moreover, *The Heather Field* is beautifully written as to dialogue, and the characters of the lunatic, his almost equally mad little son, his devoted brother, his also devoted friend, and the practical wife are beautifully drawn. These parts were finely acted by Thomas Kingston, Master Charles Sifton, Marsh Allen, Ben Webster, and May Whitty.

As a stage play, however, *The Heather Field* is all but valueless, for it had not an atom of action. It is merely a splendidly written three-act essay on drains and dementia.

An hour or so later I fell to my lot to sample a drama of another kind—a drama all action. This was *A Life's Revenge*, written by Charles Howard. It showed how a wicked Russian noble, aided by local villains and villainesses of lower degree, chained, knouted, starved, stabbed, shot and otherwise maltreated certain low-born but high-minded serfs, especially a serf hero, who fondly loved, and was fondly loved by, a Princess of those parts. In addition to these little episodes there was a fierce and dangerous duel between two partially stripped women: a revolt of Siberian prisoners, and a terrible triangular combat in a burning house. As capably played by Marie Dagmar, a strong and handsome actress (as the Princess heroine), and vigorously shouted by the rest of her company, *A Life's Revenge* delighted the audience of Manager Morton's Temperance Theatre, hard by the ancient park of Greenwich. The piece reminded one at times of poor Bartley Campbell's *Siberia*, which is again being toured in our provinces by John Lawson, the variety sketch artist, who proudly describes himself in all day bills and advertisements as "Only a Jew." More often, however, *A Life's Revenge* reminded yours truly of the late Tom Taylor's old Olympic drama, *The Serf*, with now and again a dash of Sheridan Knowles' old comedy, *Love*, the principal character in which was it will be remembered, a serf named Huon.

This week D'Oyly Carte, having snuffed out *The Lucky Star* (called on your side *The Merry Monarch*), revived that really comic opera, H. M. S. Pinnfore, which twenty-one years ago was the first success of Gilbert and Sullivan's famous series. It went as well as ever, thanks to its quaint dialogue, its ditty music and excellent acting and singing. Among the chief scorers were Richard Temple as Dick Deadeye (the only member of the original cast), Rosina Brandram as Little Buttercup, Walter Passmore as Sir Joseph Porter K.C.B. (and the best Sir Joseph yet seen), and Robert Evett as the sailor, who, in spite of all temptations to belong to other nations, remains an Englishman, although, as a matter of fact, Evett is really an American and a melodious one, too.

Speaking of Americans, those ever lively natives ruled livelier than ever at the new Lambeth Baths, Kennington, on Wednesday and Thursday at a swimming entertainment given in aid of the Music Hall Home. The American variety artists showed far more interest in this charitable affair than our own variety citizens did, and both

in the water and on the marge thereof it gladdened me to meet so many of your fellow natives and natives. One of your citizens, Whistler Mildare, not only performed extraordinary feats of "natation" (whistling splendidly as he swam), but walked, or, rather, swam, off with all the principal prizes. Among other things he gave a startling bit of under-water swimming. Marie Lloyd and Dan Leno were advertised to "positively" swim against each other, but they did nothing of the sort. In fact neither of them turned up. And as Paddy would say, the place was full of absentees of the kind.

A new and capital melodrama, entitled *The Rebel's Wife*, written by Fred Jarman, who usually gives us plays containing scaffolds and such like cheerful "props," was produced for the first time on any stage this week at the Britannia, a vast old established cheap-priced playhouse in Hoxton, a teeming suburb of the East End. As this play is but another variant of the well-worn Shamus O'Brien legend, there is, of course, no need to give further details, save that as vigorously played by the always capable stock company it proved hugely to the liking of the four or five thousand kind friends in front.

We have also had this week a capital farcical comedy presented at the Haymarket Theatre. It is entitled *Facing the Music*, and its author, J. H. Darnley, has presented in this series of screamingly funny situations, some of which are not utterly unreminiscent of some of those in *What Happened to Jones*, although I have reason to believe that *Facing the Music* was written first. It was admirably played, chiefly by Frank Thornton and Lionel Brough.

Herbert Standing, after having on Tuesday been accused but acquitted on a charge of assaulting a somewhat cantankerous porter at some flats, on Thursday had his long-promised big matinee at the Criterion to commemorate his twenty-one years' association with that house. Speaking of the "Cri," after a few weeks of a new play called *The Wild Rabbit*, to follow Charles Wyndham's quitting in July, Charles Frohman will start there haply with an adaptation of the recent Parisian success, *Mon Bru*. It will be called *My Daughter-in-Law*. Frohman has made a three-years' agreement with Ellaline Terriss and her husband, Seymour Hicks.

Reverend Tree opens with Captain Swift and *The First Night* next Friday, and on Saturday will revive Sydney Grundy's so-called play, *The Musketeers*, the worst of the many new adaptations of Dumas' world-famed romance. Once again Tree talks of doing a new dramatization of Monte Cristo, and is again hurrying Henry Hamilton on with the dramatizing.

George Alexander will finish his season at the St. James with *In Days of Old* in a fortnight and will anon go on tour. Meanwhile the St. James is to be built and (as the song says) "not before it wanted it." The new St. James is due to open on Jan. 16, 1900, when Alexander will, he tells me positively, produce Rupert of Hentzau.

Glad to hear we are really to see here your popular success, *El Capitán*, by friend Charles Klein and Sousa, the "Washington Post" man. It is to be done at the Lyric in July. Your A. M. Palmer seems to be having a good time around here.

Lord Lytton's old-time play, *Richelleu*, is to be revived at the Kennington Theatre next week, with Murray Carson (Louis Napoleon Parker's collaborator) as the wily Cardinal. At this theatre on Monday week Mrs. Pot Campbell will "positively" produce that long-promised *Caryon Sahib*. I am sorry to have to record the death of William Hogarth, a vocalist-manager, who for a score of years ran Les Cloches de Corneville. He was only fifty-five.

Next week it must be that I shall give you details of two reviews—namely, *The Dream of Whitaker's Almanack*, at the Crystal Palace, and *Pot Pourri* (revised edition), at the Avenue. The last named finished in the small hours this morning. Sarah Bernhardt (who opened at the Adelphi on Thursday in good old well-worn *Tosca*) will on Monday appear as Hamlet for the first time in London. On the same evening we are to have at Brixton the first London performance of your native made melodrama, *The Tornado*, a real scorcher, I understand. I am on that Tornado's track during next week. Other new plays next week include *Mine Hostess*, an adaptation of Goldoni's *La Locandiera*, one of La Duse's favorite plays. This is to be tried at a small semi-amateur theatre up in Bayswater, where many a Froom Israelite dwells, and eke many a Meshumad.

I am glad to note that your excellent Ambassador, His Excellency Choate, has just been elected a member of the Article Club, whose annual industrial exhibition is now being held at the Crystal Palace.

I also learn at the moment of mailing that Arthur Lewis (husband of Zeffie Tilbury, who is daughter of Lydia Thompson) has just arranged for Madame Rejane and also for the Comédie Française company to play a short season at Her Majesty's.

Such a disappointment has, again been expressed that no actor-manager or playwright is named in our Queen's latest list of birthday honors that I feel impelled to woo the muse—if you will kindly excuse me:

Your birthday honors, gracious Queen,  
To art and science, Lex and co.,  
Bring satisfaction "all serene."  
But this last list, alas! must mean  
Much grief in many a theatre show!

Some actor-managers, O Queen,  
Have yearned for knighthoods, as you know;  
But since your newest list is seen,  
No comfort from the names they glean—  
They cannot con a single "pro!"

Next Tuesday afternoon we are to have at the Prince of Wales a new English opera, with the Irish title of *The Maid of Glendalough*. The book is by Harry Paulton and W. Sapte, Jr., and the music is by the veteran T. A. Wallworth, whose jubilee on the stage this matinee is to celebrate. Ellen Terry has been ill and out of the Lyceum hall this week. She has now, however, returned to her part in *Robespierre*. Yesterday afternoon Sir Henry Irving (now pretty well again, thank you) gave away the prizes at the ancient City of London School. He made a splendid speech on the "Advantages of Studying Shakespeare" and was warmly received.

Robert Buchanan and Charles Marlowe (otherwise Harriett Jay) have just prepared a new dramatization of *The Heavenly Twins*. They are also doing a version of *Le Collier de la Reine* for Mrs. Langtry. Miss Nance O'Neill (from your side) has just arranged to make her English debut at the Lyric on the 27th in *The Jewess*, a new version of Moshenthal's often adapted *Deborah*, which Kate Bateman brought here as Leah in the early sixties.

To-night we are to see Conan Doyle's *Halves* for the first time in London at the Garrick. Also at 10.30 at the Lyric Rayon D'O'r and her celebrated parliarian dancers will "terpsichorate," as one may say, though doubtless not without danger to the sayer.

GAWAIN.

## THE PARIS STAGE.

Calve Triumphs as Ophelia—Massenet's Cendrillon a Great Success—Other News.

(Special Correspondence of The Mirror.)

PARIS, June 4.

Summer is here again. It made its entry with a series of "dem'd, damp, moist, unpleasant" days that happily have been followed by bright skies and balmy temperature. The *cafés chantant* and other outdoor resorts that were hit hard by the beastly weather are now doing a rushing business. The closing of the theatres is at hand, but those of us that attend the regular playhouses sit and swelter, and hope that a still warmer fate may be the reward of Parisian managers for maintaining the absurd system, or lack of system, of ventilation that obtains in most of the playhouses here. Every Summer a howl goes up from the long-suffering public, and letters of complaint are published in the newspapers, but all to no avail. The managers, blind to their own interests, make no improve-

ments, whereas, were their theatres properly cooled, their seasons might last much longer than they do at present.

The Vaudeville will close in a few days, and Rejane will take a month's vacation, that her arduous work in Madame de Lavelette necessitates. She has secured one of her greatest successes in this play, and probably will do it again in the Autumn. She will make a South American tour this Summer. Sarah Bernhardt also closes her theatre to bid her to London. Every one is awaiting now the verdict of the London critics on her Hamlet. Unquestionably it was a triumph here, but I doubt much if in Shakespeare's land it will conform at all to the idea of Hamlet as it should be played. *Nous verrons*.

Matters operate rather than those dramatic have claimed first place in public attention of late. At the Opéra we have had Calvé's debut as Ophelia and the revival of Mehul's Joseph; at the Opéra Comique Massenet's Cendrillon was sung for the first time, and at the Théâtre Lyrique a new work has been offered in Millet and Marty's *Le Duc de Ferrare*. Of all there are naught but good words to be said. Calvé's Ophelia once more proved to us that, while one of our greatest singers, she excels in that quality that the operatic artist so often lacks, his/her ability. Her Ophelia was played exquisitely, flawlessly I might almost say, and while the player's identity was completely merged in the role, yet the portrayal had a distinct individuality in which the talent of the artist showed. It was hard to realize that this was the Carmen, the Santuzza that we knew. Nor did the excellence of her acting in any way overshadow her vocal powers. She sang splendidly and won a complete and overwhelming success.

Beyond peradventure Massenet has made the hit of his career with his latest opera, Cendrillon. Beautiful as are his *Manon*, his *Eve*, and, in fact, all of this gifted composer's other works, Cendrillon o'ertops them all. Words cannot describe the marvelous rhythm, the perfect harmony, the dreamy charm of the score. There is a something about Massenet's music that fascinates, that enchants. The music of Cendrillon is of that gentle, delicate quality that affords the keenest enjoyment. With so much that is charming it is hard to particularize. Yet the like best of all the ballet and a song by Cendrillon in Act II. The pretty tale of Cinderella affords an admirable theme for Massenet's music. Henri Cain, the librettist, has made certain changes in the story as we know it, but they are of minor importance. The book is well written, the story being told in a delicate, refined way, well in keeping with the music. A large amount was spent on the mounting of the opera, with the result that the scenery and costumes were as gorgeous as anything ever seen here. The company gave a most satisfactory interpretation. Milles, Guiraudon, as Cinderella, and Emeien as the Prince; Madames Brogion-Gravière as the fairy godmother, and Deschamps-Jehin as the cruel stepmother, and M. Fugère as Pandolfe, Cinderella's father, all distinguished themselves. The other roles were in good hands; the chorus work was capital, and the orchestra did wonders. Altogether Cendrillon is one of the greatest successes of the season, and had Massenet composed nothing else it alone would make him famous.

A pronounced contrast to Cendrillon is *Le Duc de Ferrare*, the first new work produced by the Milland Brothers at the Théâtre Lyrique. Instead of Massenet's melodious airs, we have the noisy, forcible music of George Marty, and opposed to the tale of the love of Cinderella and Prince Charming is a terrible story of unholy passion and violent death, told by Paul Millet. The opera, or lyrical drama, to designate it more exactly, introduces to the public M. Marty, who is now director of singing at the Opéra. That he possesses ability as a composer, *Le Duc de Ferrare* clearly demonstrates. It is rich in dramatic power, though its vigor is at times too great, and the noise becomes deafening. M. Millet's story is based on an incident from the history of the dark days of the Middle Ages. The Duke of Ferrare is an old man, but has married a second wife, Rejane, a beautiful young girl. Between her and Alfonso, the Duke's son, a mutual love springs. The Duke, all unsuspecting, goes off to the wars, leaving his dukedom and his wife in Alfonso's keeping. The son violates his trust. Returning victorious from the wars, the Duke receives a communication telling him of the guilt of those that he loves most dearly, his wife and son. Heartbroken and enraged, he takes no vengeance until a conversation that he overhears between the lovers leaves no doubt as to their crime. His revenge is a terrible one. Rejane is seized, gagged, wrapped in a long cloak and bound to a couch in a dark room. The Duke then tells his son that the figure on the couch is that of one that had attempted to assassinate him. He orders Alfonso to kill the traitress, and thus the son becomes unknowingly the executioner of his mistress. His terrible task done, he returns to his father's presence, closely followed by the Duchess, covered with blood. She falls dying into the arms of her lover, who himself is then slain by the Duke's guard. As I have said, this bloody tale is vividly and powerfully told. The company acquitted themselves most creditably, and the opera was very favorably received.

The revival of Joseph, accounted Mehul's greatest composition, at the Opéra recently, was attended with success. Joseph, which is of the lyrical drama class, has been heretofore in the repertoire of the Opéra Comique, but the directors of the Opéra, desiring to produce it, commissioned Armand Silvestre and M. Bourgault-Ducoudray to adapt the work for presentation at the Opéra. This adaptation consisted in putting the spoken dialogue, that is not permitted on the stage of the Opéra, into verse and setting it to music. A delicate task surely, but the adapters have done it very well. The verse is of good excellence, and the music, some of it from the same score and other portions from other compositions by M. Mehul, is arranged skillfully. The beauties of the opera, that has long been on the retired list, were apparent on this occasion. I understand that the Opéra Comique is also to revive it soon in the original form.

The Mendes-Vanor duel, of which the cables have told you, is another of those absurd, operabouffes or farces, that occur as regularly as Christmas or taxes. I suppose we shall continue to have them, for the excitable Latin race will never get over working itself into a white heat over some trivial cause while bearing much greater burdens with martyr-like resignation. Even W. S. Gilbert, I think, could evolve nothing more ridiculous than two intelligent men seeking each other's life because one believed Hamlet was fat and the other thought him thin. Happily the duel did not end fatally. M. Mendes received a wound that laid him up for a time, but the "honor" of both gentlemen has been satisfied and they are as good friends as ever. Yesterday every one went out to Longchamp to see the actresses' races, run off under the auspices of the *Echo de Paris*. These events occur every year and are very popular. The receipts are for a worthy cause, the Actors' Benevolent Fund. Of course every one wanted to see whether his or her favorite beauty would prove as expert on a wheel as on the stage, and so out to Longchamp they go by the thousand to cheer and applaud and have a general good time. Never was so much beauty in competition as in these races. The array of loveliness that lined up before the starter is positively dazzling. And if one looks at the grand stand it is the same, for every actress that isn't racing is watching the others race. Heretofore the races have been run mostly on bicycles. This year there were automobile, tandem, tricycle, and bicycle-skate contests, and very exciting they were. Several of the fair participants received severe falls, but pluckily finished despite their bruises. Following the races came a grand parade of automobiles. Each of the Paris theatres had one in line, and there were scores of others, all gayly decorated. The parade ended, a supper was served in the chalets du Cycle, and then came the distribution of prizes—valuable ones—and a ball.

That charity is a characteristic of the theatrical profession, irrespective of country, was shown by the enthusiasm with which a benefit

for Lydia Thompson was organized here. It took place at the Porte St. Martin June 1. Sarah Bernhardt appeared in an act of Hamlet; Coquelin gave an act of Cyrano; Mounet-Sully and other members of the Comédie Française were seen in the last act of Othello, and there were many other features. A large sum was realized. Miss Thompson befriended the French actors in a like manner at the time of the Franco-Prussian War, and they were eager to reciprocate.

At the Comédie Française the bill has changed again, this time to a revival of *Les Amants Légitimes*, a merry comedy by Janvier and Bellet, that was popular at the Gymnase several years ago. It seems to be displacing its former success.

"When in doubt, play *The Two Orphans*," appears to be the motto of our melodramatic caterers, so we have D'Ennery's famous play served up again at the Théâtre de la République. It is drawing the usual large audiences. Gémus, D'Ennery's collaborator, who is now ninety-five years old, attended the performance one evening recently.

During Madame Bernhardt's absence in London her theatre is to be refitted at a cost of some \$25,000. The Comédie Française, which always is celebrating something, held appropriate ceremonies the other day in honor of the hundredth anniversary of the company's reunion after the Revolution. On Tuesday Cornelle's birthday will be fittingly observed. Marie Magnier has been engaged for the Vaudeville. *Le Douceur de Croire*, a mystery play, is in rehearsal at the Comédie Française. At the Nouveau a new version of Othello, by Louis Menard, is being played. M. Menard's translation is fair, but the company and production cannot be commended.

The Folies Bergère is doing tremendous business with a capital bill, in which Guerrero, the Spanish dancer; Mitzi Chomos, in her beautiful electrical dances; the Paxton Brothers, acrobats, and the biograph are features, while the ballets, *La Princesse du Sabbat* and *Les Grandes Contisanes*, are excellent.

T. S. R.

## THEATRICALS IN AUSTRALIA.

Success of George Rignold—The Belle of New York—Antipodean Amusement Notes.

(Special Correspondence of The Mirror.)

SYDNEY, May 3.

At the Sydney Criterion George Rignold, who achieved one of the great successes of the season with his fine production of Othello, follows it with *The Merry Wives of Windsor*, and will also produce *The Tempest*. A Midsummer Night's Dream, Henry V., and other Shakespearean plays.

There appears no limit to the popularity of The Geisha at Her Majesty's, Sydney. Although it has been running for several weeks, the demand for seats is as great as ever. It will be succeeded, a few weeks hence, by Hamilton's version of The Three Musketeers, rendered by Williamson and Musgrove's Dramatic company, now producing Under the Red Robe in Brisbane.

Bland Holt, who says "failure" has no place in his dictionary, has acquainted with Women and Wine the success achieved by him with The White Heather, the Melbourne Royal being nightly packed with enthusiastic audiences.

The Easter entertainments included Around the World in Eighty Days, at the Sydney Opera House; Our Guardian Angel, at the Sydney Lyceum; Lost in London, at the Melbourne Alexandra; and The Forty Thieves, by Williamson and Musgrove's Pantomime company at the Adelaide Royal.

Fattie Browne had a big benefit in Sydney the other day and is to have another at Melbourne. Leon Caron and D'Orsay Ogden are also to be benefited. The Maggie Moore-Harry Roberts company is in New Zealand, en route to Hawaii and the United States. Hudson's Surprise Party is at the Adelaide Bijou. Hosea Easton, a well-known banjoist, who has been rendered speechless by a painful tongue trouble, has been benefited in Sydney by the American Banjo Club.

The Sydney Tivoli has been purchased for cash by Harry Rickards. Although he was the maker of its fortunes, he had to pay a long price for it. He also owns the Melbourne Bijou and is rebuilding the Melbourne Opera House.

At the Cremorne Gardens, Perth, the Jones-Lawrence Variety company are doing good business. Horace Wheatley and Lieutenant Travis are at the Melbourne Bijou. McAdoo's Jubilee Singers are still in New Zealand. The Sydney Tivoli company includes the Brothers Lorenzi and Sisters Phillips, Jimmy Shields (one-legged dancer), Albert Bellman and Lottie Moore, and Johnny Collins. Harry Rickards will leave Sydney for London in June. Alec Hurley, coster comedian, and Paul Pelham, comic vocalist, have been engaged by Harry Rickards. The Toy Concert company is touring New Zealand with fair success.

JOHN PLUMMER.

SYDNEY, May 10.

The Belle of New York opened auspiciously at Her Majesty's on Saturday last. They had a great send off at the conclusion of their Melbourne season, where they were great favorites, though their first-night reception in the Victorian capital was not too kind. Charles Kenningham as Harry Bronson and Oscar Girard as I-hated Bronson were in for most praise, as far as the male portion of the cast is concerned. We have seen Kenningham previously with Williamson and Musgrove's Comic Opera company, and this capable singer appears now to be in very good form at present. Oscar Girard is a humorist of no mean merit, who happily combines a grotesque appearance with a dry and versatile humor. Alfred Selby and Albert Sealey are responsible for much merriment as the twins, Comis Rats and Patsi Rats. Louise Heper as the Salvation Lassie, Violet Gray, uses her splendid voice so well and looks so charming that she has captivated us all. Much credit is due to the stage-manager, Gerard Coventry, whose task in such a production as the present must be indeed an arduous one. Alfred Moulton wields the conductor's baton throughout and proves himself well worthy of that responsible position. You have already had from me the names of the members of this company, and those due for further special mention are Louise Heper, Percy Denton, Beatrice Lennox, Arthur Jackson, and A. Whelan. J. E. Rome and Marguerite Ferguson proved themselves both very clever dancers.

The Brough Comedy company have been enjoying good houses at the Royal and I may safely add that the houses have enjoyed the Broughs. Madame Sans Gene ran right through the Easter holidays, Robert Brough and Florence Brough playing the two parts, the other parts in this play being only background. Lord and Lady Algy succeeded Madam Sans Gene, and has now made room for The Adventures of Lady Urna. The new members of this company give entire satisfaction. Percy Brough, formerly of the Arnold-Thornton company, has joined his uncle, Robert Brough, and has improved very much since he came out here originally with Charley's Aunt. By the way, Charles Arnold returns to Sydney in August, opening at the Palace Theatre in What Happened to Jones. Grace Noble, who has returned to Sydney after an absence of three years, made a welcome reappearance as Mrs. Bronson Tudway in Lord and Lady Algy.

Charles Holloway seems firmly established at the Lyceum, where his latest production, Man's Enemy, draws well. Dora de Winton and John D. Saunders have just arrived from England under engagement to Holloway and are to make their debut here in A Soldier and a Man. Peggy Pryde is once more delighting the patrons of Harry Rickards' Tivoli Hall, where are also the Keenan Brothers, the Sisters Keziah, James Shields, the one-legged comedian, and Mabel Woodson, the lightning contortionist. George Rignold still holds the boards of the Criterion, where, after a successful and meritorious production of Othello, he is producing The Merry Wives of Windsor. Rignold is the Falstaff. Harry Diver Mr. Ford, Lillian Wheeler Mrs. Ford, Roland Watts-Phillips Mrs. Page, and Romy Barton Mrs. Quickly. The Three Musketeers is in rehearsal to follow.

E. NEWTON DALEY.



TELEGRAPHIC NEWS

CHICAGO.  
Arizona a Success—At Other Theatres—Hall's Prairie Paragraphs.  
(Special to The Mirror.)

CHICAGO, June 19.  
Augustus Thomas' new play, Arizona, which had its first production at the Grand Opera House last Monday evening, is an assured success, because it has won something which is seldom given—that is, the commendation of all of the critics. Much of the success is due to the man who selected the play, for the reason that every character is perfectly fitted to the actor or actress. Mr. Thomas made one of the biggest hits of the first night by his curtain speech after the third act. He said that he had been very kindly treated in Chicago, but that he would refrain from saying anything about the play until all the returns were in. He said further that when Nat Goodwin produced in Missouri in this city one of the scenes called for the services of the blacksmith. When this matter was discussed at rehearsal the property man of the theatre stopped forward and said that he could do the work required. Mr. Goodwin asked him if he was a blacksmith. He said that he was not what might be called an all-around blacksmith, but that he could put a tire on a wheel. This he did to the satisfaction of press and public. "In this play of Arizona," said Mr. Thomas, "we were obliged to have some one who looked like a soldier, and at the rehearsals I picked out a man who seemed stalwart, intelligent and asked him if he had ever served in the militia. He replied that he had not. Then I asked him if he had seen men march and drill and he replied that he had. When I asked him where he said: 'On the way to Cuba.' This young man is a Chicagoan and he will come on in the last act. When we tried this scene at rehearsal Manager Hamlin said: 'Have them do that over again.' I said it was done properly, and he replied: 'I know it was; but I like it.' When he appears I hope that the audience will give him some applause—but not too much. If he stands the fire he is all right. I expect that should I write a play about the Lick telescope I would find in any bunch of Chicago 'supers' a couple of astronomers." Mr. Thomas delivered these few remarks in his inimitable way—calm, cool, and carefully poised—and his manner made one wish that he was Thomas instead of the leaman.

Since the first night Mr. Thomas has carefully gone over his latest production and given it two or three of the improvements which it required. Added to the splendid company selected he has achieved a great success and one that will live. It would be unfair to particularize as to the members of the company, there being so many excellent characterizations; but it may be said that Theodore Roberts as the ranchman and Arthur Byron as the villainous captain realize most perfectly the Western types that Frederic Remington loves most to portray. All in all Mr. Thomas' latest play may be said to promise a longer life than in Missouri, and the fact that the advance sale is very large argues that the public has taken this view of the case.

At McVicker's the Club's Bay is in its last week, and it will be withdrawn next Saturday night in order to allow Manager Litt to redecorate his handsome playhouse for the Fall and Winter season. It is thought likely that the house will reopen in August with Edwin Arden's new play, which may be called Zorah. Mr. Arden is now here at Powers Theatre.

At the Arizona first-night there were a number of professional people present, among them Forest Robinson, whose wife, Mabel Bert, had the leading role; also Joe Kilgour, whose splendid work in Sporting Life induced Manager Litt to sign him for three years.

After eleven weeks of success the Castle Square Opera company began a Summer season to night at the Studebaker with a revival of Ernani, the cast being augmented by the addition of several new people, among them John E. McWade, the well-known Chicago baritone, who sang his old part of the Marquis; Paul Steinhardt, who was the leader for Alice Nielsen, is now conducting for the Castle Square people, succeeding Adolph Liesegang, who is taking a well-earned vacation.

Jessie Bartlett Davis, after a hard season's work with the Bostonians, has gone down to her husband's farm, "Willowdale," for a rest and little vacation with her son Willie.

Walter Williams, known heretofore as the "White Seal man," left last Sunday for the East and will visit Comedian Crane at Connetquot.

Last Saturday evening our old friend Captain Anson opened his new billiard parlors with all the crack players and a buffet lunch. The captain was radiant in evening clothes, such as he wore in the second act of A Runaway Colt.

Colonel Hopkins closed his theatre Sunday night after a very long and successful season and will give the house over to the decorators for two weeks, during which time he will put it in shape for his patrons of the coming season. In order to afford them better facilities he will sacrifice a number of seats on the lower floor, widening the seats and aisles thereby, and he promises much for the future in the way of comfort for his people.

Harry Brown, who made one of the hits of his life as the old man in The Club's Baby at McVicker's, dropped in on me the other day with a couple of photographs of himself—one character and the other an naturalist. Both adorn my desk.

Powers Theatre a slight panic was caused by the igniting of a wire connected with a Capulet moon. The audience, composed principally of women, exhibited signs of alarm, whereupon, according to the newspapers, Manager Powers, who was in a box, leaped upon the stage and started to sing "The Star Spangled Banner." In an instant the panic was quelled. This was a surprise to the friends of Manager Powers, who had heard him sing, because they believed that his singing would start a panic rather than quell one.

Because She Loved Him So has made a great big Summer hit at Powers Theatre and bids fair to fill the house for many weeks to come. It is bright and clean and the acting of Annie Irish, Edwin Arden, and J. E. Dodson would galvanize the poorest farce. The work of Mr. Dodson, by the way, has gained the unstinted praise of the critics as well as of the people in the audience.

The stock company at the Dearborn Theatre this week is presenting Lend Me Your Wife.

A young musical friend of mine, who recently emulated the example of Sousa and composed a military march, went to a local band leader the other day and asked how much he would charge to arrange the march for an orchestra. The leader, who was something of a composer himself, carefully looked over the score and then said: "I'll arrange it for \$20, but I'll write you a better march than that for \$12."

James W. Morrissey, who has Camille D'Arville under a contract of fifty weeks in vaudeville, has struck it rich at the Masonic Temple Roof-Garden, where Miss D'Arville has been crowding the house at every performance. She remains through this week. Mr. Morrissey's pungent methods of booming his stars have always proved peculiarly responsive.

PHILADELPHIA.  
Grand Opera House Reopens—Summertime Gossip from the Quaker City.  
(Special to The Mirror.)

PHILADELPHIA, June 19.  
The best proof of the prosperity of our popular-priced houses during the season just closed is now being shown. Forepaugh's, the Grand Avenue, and the Trocadero are already in the hands of builders, and will be practically new places of amusement by Fall.

The National Export Exposition will be held here from Sept. 14 to Nov. 30. Visitors from all over the world will be present and the prospects are bright for a grand success. All our theatres are making preparations for this event.

A season of grand opera, under the direction of Charles W. Strine, was inaugurated this evening at the Grand Opera House, Gustav Hinrich having charge of the orchestra and selection of the company. Il Trovatore to-night introduces Viora Clara as Leonora; Culp Kelli as Azucena, Guille as Manrico; Achille Alberti as

Il Luna; Veron as Ferrando, supported by a large chorus and efficient orchestra. The audience was large and every one delighted. Two operas will be given weekly. For to-morrow night Faust, with the following artists: Miss Hofacker, Marie Mattfeld, Mario Del Sol, Sig. Del Puente, Richard Karl, M. Begue. For next week Carmen and Cavalleria Rusticana and I Pagliacci.

The Standard Theatre remains open, the dramatic company presenting this week Under the Gaslight.

Charles H. Yale will give his entire personal attention next season to his road companies. I am told on good authority that Bard Worrell will manage the Park Theatre next season.

The Grand Opera House is still in the market. I hear of several popular managers that think they can make it a success.

The Battle of Manila at the Cyclorama Buildings continues in favor.

The musical attractions at the various parks draw large patronage. The Banda Rossa and Innes' Band are the favorites.

At Atlantic City.—Milton Aborn, Lew Donnelly, S. Lubin, Hines and Remington, Adgie, lion tamer; Wormwood's dog circus; Raymond Musical Trio; George W. Barber, Pat Kelly and Eva Armstrong, Joan Grieves, Florence Lillian Wickes, and the popular press agents, Norman Jeffries and Howard S. Silberman.

S. FERNBERGER.  
BOSTON.  
Production of Just a Day Dream—Summer Events at the Hub—Benton's Chat.  
(Special to The Mirror.)

BOSTON, June 19.  
Now that the Hollis and Tremont have closed for the vacation, midsummer dullness has struck Boston—earlier than usual this year. There is an unusual compensation in the reopening of the Columbia for a brief stock season at popular prices.

However, the real novelty of the week was the presentation of a new play, for the first time on any stage, at the Castle Square. Ordinarily the patrons of this house have to wait until other cities see pieces, but that fortune was not necessary for Paul Armstrong's Just a Day Dream which was produced with the following cast:

John Powers	William Courtleigh
Carroll McKay	Charles Mackay
Carroll Norton	Charles Mackay
John Powers Grant	J. L. Seely
Edward Sanford	N. H. Fowler
Chas. A. Lunt	John J. Geary
Nolan	Philip Drew
Thompson	Robert A. Thorpe
Bethel Grant	Lillian Lawrence
Glaucus Kearney	Mary Sanders
Mrs. Haruy	Fanny Addison Pitt

The play is an American-Japanese affair with Americans as the characters, and the incidents placed on a voyage to Japan. The first act opens on the promenade deck of a Pacific Mail steamer one day out from San Francisco, while the second takes place the day before reaching Japan. Three weeks pass before the third act, which is in the temporary home of the American, and the finale has the picturesqueness of a Japanese garden attached to the house. The hero is John Powers, a man turned gray before his time through wrongs, disappointments, and unrequited love. A strange torger has been committed, and the detection of this guilt is the principal motive, although there are love interests of a pleasing nature. The acting was better than the play, and Mr. Armstrong may congratulate himself that he had such clever exponents of his characters as William Courtleigh, Charles Mackay, Lillian Lawrence, Mary Sanders, and Fanny Addison Pitt.

For a brief season the Columbia opens with a stock company, presenting two plays a week at popular prices, with three matinees a week. The perennial East-Lynn was the opening bill to-night, and it will be followed by Gypsy Queen, in which I should not be surprised to see that old-timer, Flowers of the Forest, which has not had a Boston hearing in years.

John B. Schofield, manager of the Tremont, has gone on to New York to act as pallbearer at the funeral of Augustin Daly. He did this at the request of Judge Daly. It was at Mr. Schofield's theatre that Mr. Daly's companies played their Boston engagements in recent years. Harrison Grey Elks and Charles Klein's The District Attorney will be produced by the stock company at the Castle Square next week. The piece is now in rehearsal, and all the members of the company are enthusiastic in its praise.

Dexter Fellows, who was here with Buffalo Bill last week, again renewed pleasant friendships with Boston newspaper men, among whom he is very popular.

Samuel McKee, the business-manager of the Museum, who had such a severe attack of appendicitis, has recovered sufficiently to enable him to be taken to his brother's Summer home at Sea Gate, L. I., where his Boston friends wish him a speedy convalescence. They are glad to know that he is to return to the Museum for another year as he has made a great success there.

Aug. 28 will be the date for reopening the Boston, as well as other houses here.

Fred Wright has signed a contract for a new play in which Belle Archer will star in 1900, 1901.

Marie Hilton has returned to her home in Roxbury for the Summer.

Walter E. Perkins made a flying journey through Boston last week on his way back from a vacation trip to his old home in Biddeford, Me. Harry Mulhally will conduct the orchestra at the Museum another season.

Fred Miller's three operas, Davy Jones, The Golden Wedding, and The Yankee Cruiser, are to be revived next season by the Boston Serenaders, which will include R. E. Graham, Albert Mahr, George Mack, Edward Eagleton, Harry Guston, J. K. Adams, Anna Christensen, Louise Quinton, Pauline Train, and Nina Gilette. Arthur Wadsworth will be the musical director.

Mrs. Charles Leve, wife of the musical director of the Grand Opera House, and for a number of years pianist at that theatre, died at her home, 18 Cranston Place, 16. She was buried at Wilburton 17. Mrs. Leve had also been with Denman Thompson's company for a number of seasons.

Grace Livingstone Furniss, one of the authors of A Colonial Girl, will be at her cottage at Siasconnet for the Summer.

A Boston friend of Ida Conquest received the news that she played the leading female character in the copyright performance of William Gillette's Sherlock Holmes in London. Miss Conquest and Annie Russell have been on a visit to Mrs. Frances Hodgson Burnett's place in Kent.

Al Sheehan, treasurer at the Tremont, has been re-engaged for that position another season. William Cushing Bruce has been engaged as doorkeeper at the Hollis for next season. Mr. Bruce has been for years a faithful attaché of that house, and his friends are congratulating him on his advancement.

They had Hebrew theatricals at the Columbia last week, and the novelty was a version of The Two Little Vagrants, which was credited with a decided success, as given by the company from the Windsor Theatre, New York.

Mrs. W. A. Friend has sailed for Paris on a visit to her daughter, Mrs. Lamar Middleton, who, as Ethelyn Friend, was a favorite at the Museum. Her picturesque letters to the Herald are always read with interest.

Loul Glaser received many social attentions, including dinners at the Somerset and University clubs, where she was the guest of honor.

Immediate work will be begun on the alterations of the interior of the Tremont, so that everything may be completed by the opening of the Fall season.

John B. Mason, was brought up in court last week, counsel of both sides assented to a general continuance, and rumor has it that a reconciliation between the two has been effected, and it will never come up for a trial.

John J. McNally will pass the Summer at Winthrop, where he will complete his new farce-comedy for the Rogers Brothers.

John Graham has been selected by the city to have selections of the vaudeville entertainments given free on the Fourth of July. Mr. Graham is a cake-walk expert.

Herman Nickerson has been engaged to go in advance of Richards and Canfield in A Temperance Town for next season.

George Ober will be back at the Castle Square in two weeks to appear in The Magistrate.

Henry W. Savage, who sailed from Boston by the Canada last week, will go to Baltimore to get ideas for the Meistersinger, with which his Castle Square Opera company will open its New York season next Fall. Meantime, his Boston real estate office is booming just as if he were not an impresario. He may arrange for a London Castle Square company while he is on the other side of the Atlantic.

Maude Odell has gone to Beaufort, S. C., for a month's rest at the home of her parents, after which she will return to the Castle Square for another season.

A meeting of the creditors of the military tournament was held last week, when an investigating committee was appointed. The Boston '99 Meet Club made no money on the tournament, and nobody got rich on the profits of Isoboy Shaftoe, but as the wheelmen had done half as much for that as the amateurs who played did it would have proved a decided popular success.

George C. Cragen was in town last week on a flying business trip.

Work has actually been begun on the new Music Hall at the Back Bay. A meeting of stockholders was held last week, when it was voted to borrow not more than \$25,000, securing the loan by note and mortgage to run for ten years. More than 1,400 shares were represented at the meeting, but vigorous opposition was made by Fred P. Bacon, who held live shares, owned by Hon. Albert E. Pillsbury, the former Attorney-General. He said that the original stockholders went into the project on a \$400,000 basis, and it was unfair to hold them to a deal for three-quarters of a million. There was a warm time during the debate, and there came calls for qualification of language. When the matter came to the point of a vote the decision was practically unanimous, although Mr. Bacon used his proxies against the measure.

JAY BENTON.  
ST. LOUIS.  
Affairs of the Imperial and Grand Opera House—The Elks' Reunion—Other News.  
(Special to The Mirror.)

ST. LOUIS, June 19.  
This week promises to be a lively one. The Elks' reunion began to-day. The city has taken on a purple tinge and the Elks colors and Elks beaus are displayed everywhere. Six triumphal arches have been erected in prominent places and handsome decorations are seen everywhere.

Many prominent theatrical people are here or are expected. Frederick Warde, Tony Pastor, James J. Neill, William Crane, Art Field, Stuart Kolson, Ralph Stuart, and many others of prominence have already arrived or are coming.

At the suburban club for the week includes a miniature performance by Carroll Johnson, Tom Lewis, Lew Sully, Fred Warren, Wmber Heid, Al. Blanchard, and a number of other good people. Watson and Hutchins are the leading vaudeville feature. To-morrow night will be Elks night. Fred Warde will preside over the first part, which will be turned over to the Elks.

Winnaus and Weinberg's Stock company closed a successful engagement at Uhrig's Cave Saturday night. Last night Alex Spencer's Opera company opened its season in The Daughter of the segment. Maud Lillian Ferri, Emme Gardner, William Stephens, William Steiger, and Gertrude Lodge were all at their best, and a fine performance was given. The chorus was large and efficient, and Mr. Spencer led in his usual capable manner. A good audience was in attendance.

At Forest Park Highlands yesterday Manager Hopkins presented an excellent bill for Elks week. It included Lew Hawkins, the Manhattan Comedy Four, Artie Hall, Lorenz and Allen, the Three Macart Sisters, John T. Tierney, Martinetti and Sutherland, and Eva Tanguay. A special Elks matinee will be given Wednesday.

Lawrence Hanley and his stock company at Klondike Park, now called Olympia, put on As You Like It yesterday. Lawrence Hanley and Edmund Lyons were at their best.

Koerner's Park, under Dave Allen's management, is doing good business. The bill put on yesterday was good.

Vaudeville and minstrels are the attractions at Manion's Park.

The Columbia opened yesterday afternoon for a week. The minstrels playing at Manion's Park were moved up and occupied the theatre, and will give two performances daily.

The Standard has also opened for the week with The Sporty Widows.

J. H. Bromley has withdrawn from the management of Koerner's Park. Dave Allen is now in sole charge.

The Middleton Theatre Company, capitalized at \$25,000, filed letters of incorporation last Monday, with the following officers: George Middleton of Chicago, president; Frank R. Tate, of St. Louis, secretary and treasurer; Louis M. Hedges and Arnold Smith, of Chicago; Louis J. Sharp, of St. Louis, and Joseph Morrison, of Philadelphia, directors. This is the company that has leased the Grand Opera House.

Adine Rouvier, of the De Wolf Hopper Opera company, who has been visiting here, will leave for Buffalo in a few days.

Lawrence Hanley and Harry Wandell, dramatic editor of the Globe-Democrat, have written a play called The Doctor's Wife, which has been accepted by a well-known manager for production next season.

Mrs. Samuel Charles has signed with Andrew Mack for next season. She is spending the Summer with her brother, James H. Quinn, in this city.

Gus Weinberg will leave this week for Milwaukee for a visit. Later he will go to New York.

The unexpired term of the Hagan Opera House Company is lease on the Hagan Opera House property, now known as the Imperial Theatre, was advertised for sale last Friday by Rufus J. Delano. The sale is to be made on a deed of trust made by the Hagan Opera House Company for the benefit of J. B. and W. H. McElfatrick in 1894, immediately after the house was completed. The amount of the deed of trust is \$18,000 and interest. The sale is advertised to take place July 19. The money called for in the deed of trust is for services as architects on the part of the beneficiaries and also for money advanced for building. It is reported that John Davin, who has now about \$30,000 invested in the house, will buy it in. The small stockholders claim that the theatre has not paid lately and want a change. The advertisement for the sale of the property includes not only the leasehold, but also the property and paraphernalia of the theatre. Mr. Delano is trustee in the deed of trust and attorney for smaller stockholders.

A meeting of the stockholders and directors of the Columbia Theatre co. was held Saturday. Arrangements were made for the sale of a half interest in the Columbia to George Middleton, who was elected president; Z. W. Tinker, vice-president; Charles Sutter, treasurer; Frank Tate, secretary. Following this meeting the stockholders of the Middleton Theatre co. held a meeting and Mr. Middleton was elected president; Louis M. Hedges, Chicago, vice-president; Frank Tate, secretary and treasurer. These, with Tinker and Sutter, were elected directors. The officers of the Columbia are also directors of that co. Mr. Stair is also interested in the Middleton Theatre co., and will book the house. The Grand will open early in September as a popular price combination house. Mr. Middleton will have general management of both the

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Grand and Columbia, Tate assisting. The latter is looking after the financial end, and Middleton of the amusement end.

Malcolm Williams' engagement to Minnie Radcliffe is announced. They will be married in a few days.

W. C. HOWLAND.  
WASHINGTON.

A New Stock Company at the Columbia—A Budget of News from the Capital.  
(Special to The Mirror.)

WASHINGTON, June 19.

At the Columbia Theatre to-night the third season of the Columbia Stock company, under the management of George P. Conn, who has successfully conducted Summer stock organizations at this house for the past two seasons, opened an indefinite engagement to a large and an enthusiastic audience. C. E. Blanchard, formerly of the enterprise, the new company comprises J. H. Gilmour, S. Miller Kent, Harry Burkhardt, Louis Payne, Alfred Hudson, Palmer Collins, J. Edgar MacGregor, L. H. Griesel, J. A. Edwards, Harry Hampton, Minnie Ashley, Agnes Rose Lane, Gabrielle McKean, Fanchon Campbell, and Annie Buckley. Aristocracy is the opening bill, the presentation being most complete and artistic. Judging from the reception the prospects for a continuous Summer season are excellent. Christopher, Jr., is in preparation.

Managers Burke and Chase, of the Grand Opera House, are determined that the Grand will be a leader in comfort and elegance next season and have undertaken many changes that will meet with approval. The Pennsylvania Avenue entrance will be remodeled and entirely refurnished. The space from the steps to the box-office will be converted into a parlor. New carpets will be laid, new draperies hung, and plants, palms, statuary and paintings will adorn the largest theatre lobby in the city. The auditorium will be completely renovated, redecorated and refurnished. The color scheme for the upholstery and hangings will be cardinal red and old gold. The lighting facilities will be largely increased. A handsome parlor will also be fitted up in the lobby on the Fifteenth Street side.

The Marine Band accompanied the Washington Elks to the Grand Lodge at St. Louis. The band has been increased to seventy-two members, and will give concerts in St. Louis and Cincinnati before returning.

Manager John Grieves, of the Bijou Theatre, has taken a cottage at Atlantic City for the Summer. Mr. Grieves was in Baltimore last week, conferring with Mr. Reynolds, formerly associated in the management of the Bijou, with a view to opening a similar place of amusement in the Monumental City.

The Elks gave an excursion to River View Thursday.

Cards have been received announcing the marriage of Thurlow Bergen to Clara Beatrice Farquhar, of Newton, Mass. Mr. Bergen is a Washingtonian. He was last season with N. C. Goodwin.

The Choral Society proposes next season to sing "The Messiah" without any omission from the score. This will necessitate two concerts to be given on succeeding evenings. Negotiations are now pending with Miss Brema, Frau Schumann-Heink, David Bispham, and Ericson Bushnell for the solo work.

Owing to the rainy, cold weather business at Glen Echo has not been of the best and Managers Rock and Keith have dissolved partnership. Mr. Rock has retired and Mr. Keith will probably return to New York soon. Vaudeville has been abandoned for the time being. The entertainment this week is furnished by the Hungarian Boys' Band.

A portion of the Bijou Stock company are pleasantly passing their vacation in a house boat on the Potomac River.

Will Reeves, treasurer of the Grand Opera House, is Managers Burke and Chase's right-hand man at Minerva Park, Columbus, this Summer.

Manager Sam Gassenheimer at his popular Summer garden, where business is large, presents the following new people for the current week: Celeste and Bayles, Arline Wyatt, George Diamond, W. L. Thornton, and Gordon and Larn.

Al. Stern is home after a successful season. Next year he will join the business staff of Hurfig and Seamon, and will be connected with the Broadway Burlesquers.

David Belasco promises that all his future premieres will occur in this city.

JOHN T. WARDE.  
CINCINNATI.

Chester Park Opera Season—Other Amusement Notes.  
(Special to The Mirror.)

CINCINNATI, June 19.

J. K. Murray and Clare Lane, pronounced favorites here, are at Chester Park this week, appearing in their operatic sketch, Heart and Hand. They were cordially received upon their initial appearance. Robert Lett and Bertie Dale gave their comedietta, A Touch of High Life. Others on the bill were Gomar, Charles S. Knight, Foster and Williams, and George Mann. The comic opera season at Chester Park will open July 2 with The Queen's Lace Handkerchief. In the company will be Adelaide Norwood, Blanche Chapman, Beatrice McKenzie, James Aldrich Libbey, George Lyding, Robert Lett, and Edward Temple, who is also to be stage-manager.

The Music Teachers' National Association will meet here to-morrow in annual convention. A series of concerts has been arranged for to be participated in by distinguished artists, and they will continue until Saturday.

The Snegferfest building was dedicated with interesting ceremonies yesterday. It will be in splendid condition for the jubilee next week, when a chorus of two thousand voices will be heard.

The concerts at the Zoo are increasing in popularity. Charles B. Jones, the cornet soloist, is making a name for himself. The concerts are given by the Bellstedt-Ballenberg Band.

Coney Island as usual is attracting crowds of visitors daily. Performances are given on the vaudeville stage nightly. WILLIAM SAMSON.



## JOURNALS AND MEMORIES OF ELLIS YARNALL.

WORDSWORTH AND THE COLERIDGES. With Other Memories, Literary and Political. By Ellis Yarnall. 8vo, pp. 331. The Macmillan Company, New York.

Readers who love the poetry of Wordsworth will at once welcome into their affectionate favor Mr. Yarnall's book of recollections of that great poet and of his comrades of the lyre and the lakes. It is a thoroughly good book, giving instructive and pleasing glimpses of the literary group that was so long and so famously associated with the Lake district of England, and expressing, in a direct, earnest, and simple style, a deep sympathy with the literature of those writers, and a loving reverence for the honesty and purity, the high intellectual purpose, and the spiritual exaltation which, in most cases, marked their characters and adorned their lives. Mr. Yarnall's memories, recorded at the earnest solicitation of Professor Albert H. Smyth, range backward over a period of seventy years. He saw Lafayette in Philadelphia in 1824, and he saw the triumphal tour of President Jackson about ten years later. As a youth he met, in their prime, Harriet Martineau, Gerrit Smith, William Lloyd Garrison, Wendell Phillips, Lucretia Mott, and Dr. Channing. His first visit to England was made in 1849, and his reminiscences of foreign travel begin with vignettes of such figures as the Duke of Wellington, Brougham, Lord John Russell, Lord Lyndhurst, Lord Derby, and John Stuart Mill. He saw Wellington entering the House of Lords. "I can never forget," he says, "the strangely softened, the benignant expression of the aged face which I had now the happiness to look upon. He acknowledged slightly the deferential bearing of all who stood by as he passed from his carriage to the Peers' entrance. His meek look was what first struck me—a mild serenity, the happiest result of advanced age. His hair was white, but his complexion was clear and delicate. He was in full evening dress, knee breeches and black silk stockings, blue coat and white waistcoat, a broad ribbon across his breast—the ribbon of the Garter." This picture may stand as an example of many with which Mr. Yarnall's book is agreeably freighted.

He saw Wordsworth at Rydal Mount, August 18, 1849, the year before the poet's death, and his most impressive chapter—because suffused with spontaneous emotion—is devoted to a description of that meeting. The venerable personality of Wordsworth is known to all his votaries, and Mr. Yarnall sheds no new light upon it, but it is a precious privilege to have had an actual vision of a figure that most others now living have only seen in fancy. "I heard steps in the entry," says Mr. Yarnall, "the door was opened, and Wordsworth came in; a tall figure, a little bent with age, his hair thin and gray, and his face deeply wrinkled. The expression of his countenance was sad, mournful I might say; he seemed one on whom sorrow pressed heavily. . . . I noticed a fixing of his eye as if on some remote object. . . . Wordsworth's manner throughout was animated and his words were felicitous to such a degree as to enchain attention. . . . I could see most clearly that it was the weakness of his bodily frame which took away his power of tranquil endurance. . . . His eyes, though not glistening, had yet in them the fire which betokened the greatness of his genius. This no painter could represent, and this it was that gave his countenance its high intellectual expression. . . . His dress was a black frock coat, gray trousers, a black waistcoat, and cravat of black silk, carelessly tied. . . . His manner was that of one who looked backward to the past with tranquillity and forward with sure hope. It was clear that he felt that his life was drawing rapidly to a close. . . . He seemed to me a man living as in the presence of God by habitual recollection."

Mr. Yarnall made another visit to the Lake country in 1855, and one chapter of his book is devoted to extracts from a journal kept by him at that time. Wordsworth was then dead, but his widow was living, and to her this venerable writer pays a tribute of profound esteem. It was his good fortune to meet the Rev. Derwent Coleridge, son of Samuel Taylor Coleridge and brother of Hartley, together with William Wordsworth, a grandson of the poet, and Mr. Carter, who for forty years had been the poet's secretary. He also made the acquaintance of Miss Katherine Southey, daughter of Robert Southey, and of Mrs. Arnold, widow of Dr. Arnold, of Rugby. It may readily be surmised that a traveler thus fortunate must have seen the Lake country under the best of conditions and at the greatest advantage. The references made to these persons, and to many others, are happily descriptive, without breach of social confidence or of scrupulous and refined taste. At Fox How Mr. Yarnall met Henry Crabbe Robinson—"eighty-three, but fresh and gay and wonderfully fluent in discourse." There are several glimpses of this aged annalist: "At dinner Mr. Robinson was the talker, as he always is. He told us of his intercourse with Goethe. He said he never mentioned Wordsworth's name to Goethe, fearing that he would either say he had never read his poetry, or that he did not like it. He said Southey was only a collector of other men's thoughts: Wordsworth gave forth his own." Justice to Southey seems seldom to have been done, and as he was in every way a gentleman and did not pose as a man of genius it is perhaps not to be expected. In another chapter Mr. Yarnall quotes Sara Coleridge as having said, in conversation with him, that Southey "was, upon the whole, the best man she had ever known."

Wherever Southey comes into view he is found to be working hard, doing his duty, helping other people, and patiently bearing the burdens of his relatives as well as his own; and perhaps that way of life was as salutary as the writing of verses.

One of Mr. Yarnall's humorous little pictures presents the ancient Henry Crabbe Robinson, who had insisted on carving the meat, at Mrs. Arnold's dinner table, now scattering gravy on the white table cloth and now holding the knife aloft, all the time volubly discoursing to the company, while the hungry guests were waiting and the beef was getting cold. Another characteristic picture shows the aged poet, Samuel Rogers, to whom Mr. Yarnall was presented, in St. James's Place, by the Rev. Mr. Coleridge: "I was ushered into the famous breakfast room, where I found the venerable man, seated in a large arm-chair, dressed in black and wearing a black cap—his features fine, his look placid, but his face very pale. . . . I sat near him, and we had a few minutes' talk. . . . When I was taking leave of Mr. Rogers he held my hand, evidently wishing to say something. He rang for his attendant. 'Edward,' said he, 'when can this gentleman breakfast with me?' 'There is no day till Friday,' said Edward. Then, taking the book in which engagements were noted, Edward corrected himself. 'Thursday there is, sir.' 'Put him down for Thursday,' said Mr. Rogers. Then to me, 'You'll breakfast with me on Thursday.' I bowed my acknowledgments and took my leave. There is much of that kind of writing in this companionable volume. Macaulay was one of the lions upon whom Mr. Yarnall was privileged to gaze. 'Age was beginning prematurely to give signs of its approach, though he was but fifty-seven; his hair was gray, his complexion pallid. But the flash of the eye, the rapid change of expression, the vivacity, the quick movement of the head—all showed a keenness of the mental faculties as yet unimpaired.' Macaulay said that he did not consider the faculty for the art of painting a high gift of mind, and he also declared that no high mental power is essential to master the art of music. An amusing glimpse is afforded of the great Samuel Taylor Coleridge, who, after talking all the evening with a beautiful and irrepressible fluency, would take his bedroom candle, and, still continuing his discourse, pace through the hall and up the stairs, steadily speaking, and audible until his voice was lost in the distance.

There is a pleasing chapter on Charles Kingsley, and there is an agreeable account of a visit to John Keble, at Hursley, near Winchester, incorporative of the incident of the meeting of Newman, Keble, and Pusey, which occurred at the Hursley vicarage, in the last year of Keble's life, and which possessed a touching significance because of the relations of these three famous ecclesiastical persons to the Oxford Movement. Mr. Yarnall's book contains many other entertaining bits, and it is nowhere tedious. The writer appears to have no theories to advocate and no controversies to broach. His religious views seem to be strongly Protestant. He expresses admiration of Abraham Lincoln, sympathy with the anti-slavery movement, and approval of the "liberal" tendency in politics, whether American or English. His writing is marked by dignity and sweetness. Its chief value consists in its memories of Wordsworth. It does not aim either to augment or to modify the standard critical estimate of that poet, or of the Lakelanders in general, but only to record genial memories, in a gentle and placid way. It is especially happy in its occasional pen-pictures of landscape. It ought to find its way to every thoughtful reader. WILLIAM WINTER.

## ENGAGEMENTS.

Warren Conlan, for Ben Hur.  
Alice Roseland, for Dixie Stille in A Texas Steer, which will be under the management of A. R. Wilbur next season.  
Kate Upper, a recent graduate of the Stanhope-Wheatcroft school, with Richard Mansfield.  
James Durkin and Jeanette Ashbaugh, with Charles H. Leyburne for next season.  
Billy Powers, with The Corner Grocery company for next season.  
Thomas E. Macdonald, with Arthur Hale for leads in support of John O'Donovan and Agnes Fuller. Isabelle Macdonald has also been engaged. A. W. Cross will be in advance.  
Margaret Hayward, for Dagmar, the octofoon, in At Piney Ridge.  
E. J. McCullough, as manager for Barney Gilmore in Kidnapped in New York.  
Augusta True, by Lewis Morrison, to play Marguerite next season.  
The original Shirley Sisters, for Kidnapped in New York by Manager E. J. McCullough.  
Henry Norman and Harold Blake, by De Wolf Hopper, for his London engagement.  
John E. Kelly, Danny Mann, Harry Loraine, Barton and Williams, Markham and Grant, Frank J. Dugan, Al. Loomis, Kittle Edwards, Dolly Mann, and Sisters Le Van, for Duffy's Jubilee, by Horace W. Clarke, which will open on Aug. 25, under direction of Bates and Grant.  
Douglas Paterson, with Harrison J. Wolfe.  
Frank Losee, with Dens and Palaces.  
Grace Welby, Will Ingram, and Harry Barfoot, with The Stroke of Twelve.  
E. F. Nagle, for A Temperance Town.  
George Sidney, re-engaged with Ward and Vokes, for next season.  
Minnie Victorson, for The Musketeers, with James O'Neill.  
Edward Emery, to play the part of Lord Robert Ure in The Christian next season.

## MUSICAL NOTES.

Ignace Paderewski, according to his agent, Hugh Garlitz, has indulged in neither matrimony nor hair cut, all reports to the contrary notwithstanding.  
Emil Paur has gone to Paris, where he will make arrangements by which he will conduct the Wagner operas for the Maurice Grau Opera company next season.

## THE ACTORS' CHURCH ALLIANCE.

The Actors' Church Alliance, the new organization that is to bring about closer relations between the church and the stage, held a public meeting at the Berkeley Lyceum last evening. In the assemblage that filled the theatre there were many well-known theatrical people, as well as a goodly number of non-professionals interested in the cause, gathered by a notice of the meeting that had been read generally in the churches of the city last Sunday. The close attention and lively interest that was manifested during the evening augured well for the success of the Alliance.

Bishop Potter presided at the meeting and delivered the opening address, which was preceded by a prayer by the Rev. Dr. Sill, and a song by J. C. Dempsey. Bishop Potter spoke of the high regard that he had for the people of the stage, obtained by intimate acquaintance with many of them. He told how the Alliance had been formed through a meeting of representatives of the Actors' Society of America and the Church Society for the Advancement of the Interests of Labor. The theatrical profession was in great peril of succumbing to the spirit of commercial greed, which was now seeking to destroy the sanctity of the Sabbath by compelling Sunday performances. The Alliance, he hoped, would be able to preserve that day of rest for the actor, and would also bring into closer bonds the actor and the religious community. The Bishop said he could assure the Alliance of the co-operation of the clergy everywhere.

Bishop Potter was followed by the Rev. Walter D. Bentley, who has been the chief mover in the project. Mr. Bentley, before entering the clergy, was himself an actor. He read the constitution of the Alliance and detailed its plans. Miss Keyser, secretary of the Alliance, was the next speaker. Other speakers were Dr. John Peters, Father Ducey, F. F. Mackay, George D. MacIntyre, A. C. Delwyn, Rabbi Silverman, Rev. Dr. Lubbeck, and Rev. Mr. Reynolds. A digest of their speeches will be published in the next issue of THE MIRROR.

After the meeting the members of the Alliance were enrolled by Verner Clarges.

## THE CALLBOY'S COMMENTS.

Certain theatrical performances, I am forced to believe, fit not well into certain seasons of the year. For instance, there was Zaza, which completed its long and florid engagement at the Garrick on Saturday. Fancy going to see such a play when the temperature was doing stunts on the high trapeze! A young man of my acquaintance attempted to look at Zaza the other evening when the thermometer record was away up, higher than the roof-gardens. After the first act, his collar looked like a dish cloth and his complexion like a boiled beet. During the second act his brain began to reel, his eyes became glassy, and, fearing for his life, he arose and, with staggering uncertain steps, reeled forth into the street in utter collapse.

Nor was this all, for he waxed violently ill and was compelled to remain at home in pitiable condition for several days. Prudently, he omitted to inform his family about his visit to the Garrick and they, at a loss to account for a collapse so sudden, appealed to a physician, who, learning the truth from his patient, understood at once, prescribing cracked ice, aromatic spirits of ammonia and rest. Now the young man is all right, but it was a close call. Had he stayed for another act, it is altogether likely that he never would have left the theatre alive.

Seeing Zaza last week was quite as imprudent as going out in zero weather in Summer negligé. Why they wanted to keep the play on in such tropic days is beyond me. Even if people did buy tickets, it was like courting death by sunstroke, and the Board of Health should have interfered. Besides, there is the position of the management to wonder at. Who would expect a bartender to serve only hot Tom and Jerry and hot whisky when people were calling for mint juleps and rickeys?

To THE MIRROR comes this modest request and, perforce, I must give it the publicity which it assuredly deserves:

SIR: Kindly secure me a position in some good dramatic company and oblige me. I can do most any kind of act on the stage. I do one of the greatest whistling turns ever heard, can almost imitate piccolo to perfection. Would like play the tramp in some good dramatic company.

It seems cruel to say it, but I must venture the belief that the young man, ten to one, would have opportunity to do a highly realistic tramp act, when he began to try to get home.

Here is one of another kind:

DEAR SIR: I thought I would drop you a few lines and find out what you charge to learn to be an actress, and how long it will take to learn. I am only sixteen years of age, am five feet two inches. My folks say I ought to go on the stage, do you guarantee a situation, if so let me know?

I regret that I find it beyond me to estimate the exact length of time needed to prepare for the stage upon mere statistics of age and height. May be Mrs. Wheatcroft, or Mr. Sargent, or Mr. Mackay could calculate at once how long it would take to make an actress of a sixteen-year-old girl, five feet and two inches high. Some one should devise a graduated scale by which such questions might be answered at a glance. But, I'm sorry to say, it isn't in my line.

Manager E. L. Johnson, of the Elmira Globe Theatre, has contributed a curious note to him by Manager M. R. Williams, who wrote to a postmaster in an Iowa town, asking if the Williams Stock company in What Happened to Smith could have a certain date. The postmaster replied:

DEAR SIR: In reply to yours you asked what happened to Smith Co that Smith Co never was here. We have no opera house, we sometimes let a show in the church.

So, jesting aside, church and stage seem to have gotten together nicely out in Iowa.

George W. Day, who has just returned from an enthusiastic exploration of the Orpheum circuit, informs me that he, after no little thought and investigation, has discovered the difference between comedy and tragedy. According to Mr. Day, in comedy the man deceives the woman, while in tragedy the woman deceives the man. This observation is respectfully commended to the attention of students of the stage.

The gentleman who, very thoughtfully, has sent to me a play manuscript with the request

that I should read it and advise him concerning its promise, is respectfully informed that I'd rather not. I observe that it is in five acts, each with from eighteen to twenty-two scenes, and that the cast enlists the services of no less than eighty-one characters, few of whom appear in more than one act. At first I thought that it might be a Chinese play, but it is not written in Chinese—that is, I don't think it's Chinese. I shall preserve the author's address, however, in case any manager should care to read the play.

THE CALLBOY.

## REFLECTIONS.

During his recent tour in The Prodigal Daughter, Harry Bagge was entertained upon several occasions by the principal clubs of the cities in which the company appeared, and at Pittsburgh a dinner was given in his honor by the local Press Club. In responding to a toast Mr. Bagge recited a bit of impromptu verse that so delighted the members that they have had an engrossed copy framed and hung in their library. Mr. Bagge is now appearing in vaudeville, but in the Autumn will probably return to the legitimate, in which he has made many pronounced successes.

In the Supreme Court at Buffalo, recently, a divorce was granted to Eva L. Ketcham, professionally known as Polly Burt.

The London Pelican has started a voting contest to determine "The Smartest Lady of To-day." Edna May was fourth on the list at last reports. Other Americans voted for are Louise Beaudet, Marion Giroux, and Fannie Ward.

The roster of the Palmer Opera company that opened a Summer season at Conestoga Park, Lancaster, Pa., yesterday, is as follows: May Gooch, Florence Relda, Herbert Salinger, John Martin, Walter Lawrence, Charles Byers, Charles Wilson, and Fred Palmer, stage-manager.

Beatrice Goldie has closed a four weeks' engagement as prima donna of the American Opera company at the Bastable Theatre, Syracuse. On June 13 Miss Goldie was presented with a handsome ring containing a ruby surrounded by diamonds, the gift of friends in Syracuse.

The Long Island Historical Society, Brooklyn, received from Augustin Daly just before his departure for Europe several volumes from his collection of books. Among them were rare volumes of Shakespeare's plays, "Memoirs of Daly's Theatres," and Mr. Daly's own work on Peg Woffington.

A son was born on June 13 in this city to Mr. and Mrs. Warner Crosby.

Lottie Williams (Mrs. G. R. Salter) has made a hit as Julia in Why Smith Left Home.

The fiftieth performance of Why Smith Left Home, at the Strand Theatre, London, will occur to-day (Tuesday).

The Actors' Society will give an afternoon tea on Thursday at 3 P.M., for the ladies at their parlors, No. 131 West Fortieth Street.

Myra Davis Dowling's suit against Blaney and Vance for ten weeks' salary on an alleged breach of contract was decided in her favor in the City Court, Judge O'Dwyer presiding, last week, judgment in full being awarded with interest from May 10.

The play bureau recently established by the Board of Directors of the Actors' Society will be in charge of George Henry Trader.

Charles E. Evans is due to arrive in this city from Europe to-day (Tuesday).

At the June drama meeting of the Professional Woman's League yesterday, Lucy A. Yendes read an original play entitled The New Woman. The League's June social meeting will be held next Monday.

Thomas R. Henry, formerly manager of the Columbia Theatre, Boston, will manage The Hustler next season for Thomas H. Davis.

One of the prominent features in the Barnum and Bailey's Circus in England is a troupe of Bedouins, who are to visit this country in the late Fall. Through arrangement made with James Bailey they will be seen for a limited number of weeks in Thomas H. Davis' production of Lost in Siberia.

Thomas H. Davis has arranged for the appearance of his companies playing The Stowaway and The Irish Alderman in a number of Eastern cities during the State and county fairs.

Alfred Cowell, the brother of Sydney Cowell, has come to New York from London for a long visit.

James W. Albaugh, Jr., is in the city. His stock season at the Lyceum Theatre in Baltimore covered a period of thirty-eight weeks and was successful in the highest degree from start to finish. Mr. Albaugh will spend a few days in town before going to the country for his holiday.

Robert Stodart has received a letter from Sir Henry Irving under a recent date, in which he says: "All's well with me again, I am glad to say, and I look forward with the greatest pleasure to my American visit in the Autumn."

Maurice Barrymore sailed Saturday on La Touraine. He will spend a few weeks abroad and return to originate the part of Rawdon Crawley in Becky Sharp.

Gertrude Norman is visiting her mother in England. She will return to New York early in August.

Louis Aldrich has gone to Boston to spend a fortnight.

Robert Buchanan and Charles Marlowe have dramatized Sarah Grand's novel, "The Heavenly Twins." The play will be produced in London shortly.

Kate Woods-Fiske, whose clever work in the Third Avenue Stock company during last season will be remembered by all patrons of that theatre, presented her husband with a daughter at their Summer home in Brentwood Park, L. I., on Tuesday last.

G. O. McFarland, of Park and McFarland, managers of the Grand Opera House, Butte; the Theatre Margaret, Anaconda, and the Grand Opera House, Great Falls, Mont., is in town booking attractions for next season.

Lew H. Newcomb will play Dick Preston, the leading male role, in La Motte and Sowerby's Brown's in Town next season.

Laird's Opera House, Greenville, Pa., under the management of H. W. Holby, has been entirely remodeled and renovated. It will be opened by Charles Mortimer Aug. 10.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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JUNE, JULY, AUGUST.

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

## TO CORRESPONDENTS.

Tuesday, July 4, being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date July 8. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on June 28, 29 and 30 a day earlier than usual.

## IMPORTANT TO ADVERTISERS.

The falling of July 4 on Tuesday will make it necessary for THE MIRROR to go to press on the number to bear date July 8 earlier than usual. For that reason advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, July 1.

THERE is a combination of ignorance and pretension in advertising by a certain phase of theatrical management that may make the vulgar gaze with wonder, but it is grievous to the judicious. A line on the bill of a farce now running in New York characterizes the piece as "a new and novel farcical romance." Among interesting impossibilities are a novelty that is not new, a farce that is romantic, and a romance that is farcical.

ONE of the New York critics now in London the other day served up to his paper here a quarter of a page, more or less, about a play called A Court Scandal, now running in London, treating it as though it were a pronounced novelty from the French. The play was written about fifty years ago for DEJAZET, an actress who affected male parts; it was known in English many years ago as Richelieu's First Passage at Arms; and it was played at the Stadt Theatre, New York, by OTTILIE GENEVE and others more than thirty years ago.

PURELY avocational as some of the artistic attempts of the German Emperor may appear, he at least keeps an eye on the integrity of his vocation as a ruler in the plays that he fathers. The latest dramatic work attributed to him, The Iron Tooth, performed the other day in Berlin, deals with a rebellious burgo-master of that city who was finally conquered by the ancestor of the Emperor. WILLIAM no doubt intended it as a rebuke to the Berlin authorities, who in several things have given voice to the theory known politically in this country as "home rule." If the Emperor of Germany can through the drama convey a lesson that will be heeded he will indeed be eligible to a seat among the elect of playwrights.

## "PRIVILEGES" IN THEATRES.

It is said that the managers of some of the regular theatres in London that are not very successful are jealous of the steady prosperity of the music halls, which permit their patrons to drink and smoke during performances, and in the programmes of which there are offered dramatic sketches which, it is claimed, are illegal in the halls. None of the better class of vaudeville theatres here permit the consumption of liquors and tobacco. The disgruntled London managers, it is reported, have discussed the advisability of invoking against the halls an ancient statute, long disused, that it is claimed would close those resorts. That statute, a relic of the time of GEORGE II., was enacted to suppress the singing of Jacobite songs in pot-houses.

The regular theatres in London, be it remembered, support "bars"—which are and promise long to be unknown in first-class theatres in this country—and it is hardly probable that the added liberty of tobacco accounts for the greater popularity of the music halls as compared with the theatres whose managers have assumed the position of the dog in the manger. It is probably true in London, as it is else-where, that those houses of amusement succeed that deserve to succeed. Of course there are exceptions to this rule, as there are to all rules.

This London matter calls to mind the attempt made in New York some seasons ago, by managers who ought to have known better, to establish the bar, under another name, in their theatres here. Those managers pleaded the license given to certain music halls in this city as an excuse for joining the business of liquor selling with the business of conducting a theatre. There is a certain part of the public here that patronizes music halls that sell liquors and permit smoking; but that these privileges are foreign to the general public taste is proved by the equal or greater success of the better vaudeville theatres, which are as strict in conduct as the better class of the regular theatres.

## IT IS REALLY "CONTINUOUS."

FOR several seasons the vaudeville branch of the amusement profession has enjoyed longer engagement than the dramatic branch, even with the added opportunity given to many of the latter branch by the Summer stock company. The isolated "continuous performance," in fact, has but forerun a general continuance of vaudeville that is now noteworthy.

A glance at the vaudeville pages of THE MIRROR will disclose an activity in the vaudeville ranks almost if not quite equal to that of the Winter season. In this city, to take the places of closed houses, will be found the roof-gardens, while the suburban resorts of the metropolis now offer vaudeville performances which enlist a large number of the regular performers, although those performances are not, as a rule, up to the regular standard. They are "free," their projectors depending upon profit from the sale of refreshments, and a considerable number of the performers employed would find it difficult to satisfy audiences that pay an admission fee.

The great Summer feature, however, is the "park," and it is somewhat novel as an institution, for it has come to be an institution. In many of the prominent cities of the country the traction companies have organized suburban resorts under that name. The chief feature of the "park" is a vaudeville performance, although in some of these resorts regular dramatic entertainment is offered. The sale of refreshments assists in the profit to the traction companies, which depend mainly for a return upon the fares of passengers transported. In several cities—notably in the West—these Summer parks are very popular, and in many of them the best class of citizens held in town for the Summer are regularly seen. Thus it is that vaudeville has come to have all seasons for its own.

A PROMINENT New York manager's press agent, who enjoys the unusual privilege of cabling his propaganda from London to a great New York newspaper, alleges that there is talk among London managers of an organized opposition to what he terms "the American invasion" of the theatres of that metropolis. An analysis of the current attractions in London does not disclose any "invasion." The allegation of the press agent aforesaid has no more substantial basis than his own imaginative accounts of the purposed operations of the aforesaid manager, who would really have to have a dental apparatus as extensive as that of the crocodile if he should masticate all that he is said from time to time to bite off.

## PERSONAL.



SHAW.—Mary Shaw sailed for London on the Teutonic last Wednesday. While in London she will speak at the Council of Women on "The Drama as a Field for Women."

ARCHER.—Belle Archer, who will star in Hoyt's A Contented Woman again next season, is visiting in Detroit.

LACKAYE.—Wilton Lackaye has been engaged by Liebler and Company to play Reb Shemuel, the rabbi, in Children of the Ghetto.

MILLER.—A handsome pamphlet has been issued in announcement of Henry Miller's Summer season at the Columbia Theatre, San Francisco, prefaced by a quotation from THE MIRROR's recent interview with Mr. Miller.

BERNHARDT.—Sarah Bernhardt will appear as Hamlet, at Stratford-on-Avon, England, on June 29.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) will sail for England tomorrow (Wednesday) on the steamship New York.

HERBERT.—Victor Herbert will compose the music for a new comic opera, which The Bostonians will produce probably in December. Harry B. Smith may write the libretto.

MORRIS.—Clara Morris, whose cleverness as a writer is familiar to readers of the Christmas MIRROR, is contributing a series of novel-ettes to the New York Evening World.

AYRES.—Alfred Ayres, who has been missed from his usual walks for several weeks, has been confined to the house by an attack of rheumatism. Mr. Ayres is now much better, and will be out in a few days.

MACDONALD.—W. H. MacDonald has returned from a visit to Steubenville, O., and is busily engaged with Henry Clay Barnabee in completing arrangements for the tour of The Bostonians next season.

WYNDHAM.—Charles Wyndham will open his new theatre in London next October with a revival of David Garrick. During the holidays he will present Stuart Ogilvie's adaptation of Cyrano de Bergerac.

SOTHERN.—Mr. and Mrs. E. H. Sothern (Virginia Harned) will reappear together next season, opening at the Lyceum Theatre in September in The King's Musketeer. Later they may be seen in Henry Hamilton's new play to be produced in London by H. Beer-Bohm Tree next Winter.

GILLETTE.—William Gillette sailed for England on Saturday for this city, having seen in London a copyright performance of his dramatization of the "Sherlock Holmes" stories.

HOWELLS.—William Dean Howells' novel, "A Hazard of New Fortunes," will be dramatized by Frank C. Drake for production next season.

FREAR.—Louie Frear left New York last Saturday for a week's pleasure trip to Niagara Falls and other places of interest. She will return here on Friday, and, on the following morning, will sail for England on the Etruria.

HILLIARD.—Robert Hilliard sails for England on the St. Paul, June 28.

HOPPER.—Edna Wallace Hopper was among the passengers arriving at this port on Saturday, on the steamship New York.

TERRY.—Ellen Terry, owing to a slight indisposition, was out of the cast of Robespierre, at the Lyceum, London, for a few nights recently.

ST. JOHN.—Florence St. John will shortly make her reappearance in public at a concert in London.

FAIRFAX.—Lettice Fairfax has been engaged for a long period by Beer-Bohm Tree. She appears as Constance in his revival of The Musketeers.

HOFFMAN-GLENDINNING.—Maude Hoffman played Queen Elizabeth and John Glendinning the Earl of Leicester, in the recent production at Glasgow, of Kenilworth, J. S. Blythe's dramatization of Sir Walter Scott's novel. Both scored successes.

DAVENPORT.—Edgar L. Davenport sailed from London for New York on June 15.

DAY.—Charles H. Day has an interesting story of the menagerie, entitled "Indians Repelled by an Elephant," in Harper's Round Table for June.

## THE "ROISTER" OF THE STROLLERS.

The sixth annual "Roister" of The Strollers began at Weber and Fields' Music Hall on last Thursday evening at precisely nineteen minutes after nine o'clock. According to certain well-informed persons the celebration is not yet altogether a thing of the past—it being stated that in the subterranean chambers of various Turkish bath establishments the sounds of laughter, song and story are still to be heard mingling with the hiss of the sobering steam. But this unofficial prolongation of the festivities must be recorded nowhere save in the memories of the participants. The performance at Weber and Fields' supplied themes in plenty for public discussion.

Every seat in the auditorium was occupied long before the curtain rose, and as the audience was entirely masculine the house presented a strange black and white polka-dot appearance. Every one present had read the words "evening dress" on his invitation and had garbed himself accordingly—although several stout old gentlemen remarked that in view of the extraordinary heat the committee in charge might better have designated pongee silk pajamas as the costume to be worn.

Precisely at nineteen minutes after nine, as has been said, the "roister" really began. Stroller Edward Fayles Coward announced the fact from the stage in true impresario fashion and straightway the curtain rose. The first part, or olio, consisted of instrumental and vocal music admirably performed by John Boyle, Leonard Langley, and Melville Ellis, each turn being introduced charmingly by Mr. Coward, the scintillating master of ceremonies.

Then came the soul of the "roister." The Rightful Heir, a musical satire in two acts, on comic opera as she is written, rehearsed and sung. The book of this delicious bit of foolery was prepared especially for the occasion by Arthur Sturges and J. Cheever Goodwin, and the music was composed by Richard Henry Warren and Emile A. Bruguere, Jr. It was produced—and very cleverly produced—under the direction of Henry Burnside. The cast:

The Wicked Markee . . . . . Meriam Bruce  
Fernando . . . . . Joseph L. Lough  
The Pirate King . . . . . J. Cheever Goodwin  
Simon . . . . . George Newell Hamlin  
Gaffer Green . . . . . J. Williams Macy  
First Super . . . . . Leonidas M. Lawson, Jr.  
Maggie MacPherson . . . . . Mackenzie Gordon  
Liza . . . . . F. Berkeley Smith  
The Prompter's Voice . . . . . J. Cheever Goodwin

The "conventional chorus" consisted of twenty-one talented Strollers, and the ballets, directed by Louis Fitzgerald, Jr., displayed the pedal abilities of a half a dozen more.

Of course there was no particular plot to The Rightful Heir that may be set down in cold black and white for the benefit of those never-to-be-found persons, the students of the drama. The satirists were too clever to hamper their gladsome composition with any such handicap as that, and the result was that every line went on its own merits and won its separate and individual laugh. The burlesque of comic opera methods was perfect.

Musically The Rightful Heir should be given a high place among the compositions of the year. The drinking song, "Bumpers All," the love song, "Lack-a-Day," and the "Pipe Song," by Richard Henry Warren, were as melodious and pleasing as are many numbers that have made sundry operas successful, while "The Lost Heir" and "Since Last We Met," composed by Emile A. Bruguere, were quite up to the light opera standard.

Of the players—all of whom were equal to their roles—Mackenzie Gordon made the most decided hit. He had, as the "prima donna," the best numbers of the piece, and he sang them so delightfully that the audience compelled him to repeat each one no less than four times. Next to him in popularity came Louis Fitzgerald, Jr., whose dancing was, to say the least, marvelously muscular, and William Doyle, whose cake walking was a joy to all beholders.

After the final curtain fell the entire company was called out and a speech was demanded of J. Cheever Goodwin. His voice, unfortunately, was drowned by the clamor of the rising roisters, but the thirty members of the chest were seen to laugh uproariously, and it is to be presumed, therefore, that the speech was as witty as were the lines of the burlesque.

Shortly after midnight the Strollers and their guests reached the club house, at 1424 Broadway, and there the festivities, in various forms, continued until the roistering sun arose in the ruddy East.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. S. H., Philadelphia: Consult a reputable dramatic agent.

B. R., New York: Benjamin Webster wrote the one-act play One Touch of Nature. It is published by Samuel French, 24 West Twenty-second Street, New York.

TENLEY, Fort Worth, Tex.: Della Fox, Helen Bertram, Joseph Herbert, J. Aldrich Libbey, and Ferris Hartman all appeared in The King's Fool with the Coupled Opera company.

W. S. C., Rochester: Ramsey Morris is business-manager for Andrew Mack, who will appear next season in Mr. Morris's play, The Last of the Romans.

AMATEUR, New York: "Can THE MIRROR tell me something about Edmund Kean's personal appearance and his London debut?" Kean was on the stage from childhood, and "starred as a stroller" in his youth. He was undersized, almost insignificant looking, but "his mind was large." He first appeared at Drury Lane, London, Jan. 26, 1814, as Shylock, under the most discouraging circumstances. He was mourning the death of his first son. During the period of suspense, just before his appearance, he was treated with indignity and insult by the members of the Drury Lane company, who predicted his utter failure. Kean, a commonplace actor, who had known him in his strolling days, it is said, would not recognize him, and "the pale, restless little man" was daily seen standing alone "in a frock with small capes which concealed the poverty of his attire." At the single rehearsal of The Merchant of Venice permitted to him everybody said he "wouldn't do." The stage-manager was disgusted. On the night of the play Kean remained at home till six o'clock. Snatching up a bundle, he kissed his wife and infant son, and hurried to the theatre. With his well-worn boots soaked with mud and slush he slunk in at the stage-door, as if desirous of escaping notice. The night, as it had been the whole day, was wet and miserable. Kean arrived soaked through and crept to a dressing-room, which he had to share with others, and dressed himself to the amusement and contempt of his fellows, who noted that he was putting on a black wig instead of the traditional red one. The stage-manager, Raymond, saw it too, but said not a word, giving him up as hopeless. The house was thin, the boxes being nearly empty, and about fifty people in the pit. From Kean's first appearance his success was assured. The players, who had used him contemptuously, began to gather around him with congratulations, but he shrunk from them with a look which they easily understood. Later the theatre re-echoed with shouts of approval. The stage-manager, who had told him he would never do, that his readings would not go down, came obsequiously to him with an orange. The manager, who had contemptuously addressed him as "young man," offered him some negus. As he passed to the dressing-room he was assured he had made a great hit. In fact the small audience was as noisy as a great one might have been in his favor. As he said himself, "The pit rose at me." Through the wet and slush he returned happily home to supper. "Mary," he cried to his wife, "you shall ride in your carriage!" To his little son: "Charles, my boy, you shall go to Eton!"



## THE USHER.



With the impressive pomp and ceremony befitting a distinguished and beloved son of the Church, Augustin Daly's funeral took place at the Cathedral yesterday morning.

Men noted in the dramatic profession, journalism and civic life paced before the coffin: a vast throng filled every seat in the great edifice; flowers and incense perfumed the air, and music filled nave and transept with swelling harmony.

Every solemn honor that the Church can pay one of its faithful marked the obsequies, including a eulogy—unusual feature of funerals in the Church of Rome—pronounced by the rector.

Nevertheless, to the personal friends of the dead manager—those that knew his admirable qualities of heart and mind—the effect of it all was not satisfying. The sombre proceedings and the impersonal character of the high mass, despite its chill beauty and its profound inner meaning, struck no responsive chord of sympathy, gave no adequate expression to human sorrow.

The arrangements were carried out excellently. The assemblage was admitted by card; there was neither confusion nor crowding. The faces of many members of the profession besides the Daly company were noticeable, but the bulk of the gathering seemed to be composed of the regular attendants at the Cathedral.

Mrs. Daly leaned on Judge Daly's arm as the cortege passed up the aisle. She looked broken with grief and the strain of the ordeal through which she has passed during the past ten days.

William Winter's face bore signs of the sorrow he felt for the loss of his old friend. He walked beside Joseph Jefferson.

Theodore Moss, the faithful Richard Dorney, and John B. Schoeffel also represented the stage among the pall-bearers.

From the requiem of the dead we pass to the affairs of the living. The question, What will become of Daly's Theatre? will be answered very soon.

Undoubtedly offers will be made for the lease and all the dramatic property left by Mr. Daly. Perhaps, if one of these offers should be large enough, the executors will accept it.

If no sale is made now, of course, the plans mapped out by Mr. Daly will be carried out by his heirs for a couple of years to come, anyway. But the probability is that the house, with its effects and good-will, will pass into other hands.

Let us hope they will be sympathetic and that Daly's Theatre—whatever controls it—will continue to occupy the high plane on which its founder maintained it.

John A. Stevens calls my attention to the fact that but three of thirteen New York managers of fifteen years ago are to-day in the land of the living.

The managers who have passed since 1884 are Shook and Collier, of the Union Square; Samuel Colville, of the Fourteenth Street; John Stetson, of the Fifth Avenue; Herrmann, of Herrmann's; Augustin Daly, of Daly's; Lester Wallack, of Wallack's; R. E. J. Miles, of the Bijou; John Duff, of the Standard (now the Manhattan); John A. McCaull, of the Casino, and Henry E. Abbey, of the Metropolitan.

The still living are A. M. Palmer, who had the Madison Square; T. Henry French, who managed the Broadway, and Mr. Stevens himself, who ran the Park, now known as the Herald Square.

Not a steamship sails for Europe these days that has not its quota of professionals aboard.

The subject of Playwright Fyles' deliberate misstatements in the *Sun* concerning the Actors' Fund has become stale, flat and unprofitable, and there is little need for comment on his latest inventions, published since last week's issue of THE MIRROR.

Playwright Fyles may lie, but figures don't, and they show the falseness of his assertions that the Actors' Fund has "deplorable difficulties," that "the membership is demoralized," and that the financial situation of the institution is gloomy. Mendacity of the sort that Playwright Fyles indulges in has an obvious origin.

The Actors' Fund has at present 755 annual members and 121 life members. This shows no "demoralization" of the membership.

The past year its receipts were \$33,103.

The previous year the receipts from all sources were smaller—\$32,349.

In June, 1898, the Fund's assets were \$181,865. This year they are \$182,278, showing a gain.

Playwright Fyles can put that in his pipe and smoke it. The *Sun's* persistent efforts to discredit and injure the Actors' Fund have been wholly unavailing, as the figures quoted from the annual reports plainly show.

If Playwright Fyles is desirous to twist an increase of revenues and assets so that it gives support to his reiterated and shameless lies regarding the Fund's condition he is welcome to write himself down an ass in the attempt.

Every outgoing steamship has among its passengers a sprinkling of members of the profession.

There has never been such a rush of actors to the other side as there is this Summer. London's theatrical haunts are filled with familiar American faces, while Broadway is deserted except by those that have not the money to enjoy the luxury of a run across or that have not "settled" yet.

Most American actors wish to spend the vacation in London, and most American stars cherish a burning desire to act there. The former ambition is the more easily gratified and the cheaper in the end.

## THE ELKS' ANNUAL REUNION.

The Elks' annual grand lodge session and reunion will begin to-day in St. Louis, whither a great host of genial Elks have wended their ways from all sections of the land. The festivities opened with ceremonies at the Olympic Theatre, to be followed by special races at the fair grounds and Elks' night at Suburban Park.

To-morrow (Wednesday) morning, there will be a grand parade, in which, it is expected, at least eight thousand worthy Elks will compete for the numerous prizes calculated to reward lodges presenting the best appearance, the lodge that came the longest distance, the handsomest banner shown, with individual compensations for the tallest, shortest, heaviest, and lightest Elk in line, as well for the particular one who shall have come the greatest distance by the most direct route. In the afternoon a vaudeville entertainment is announced at Forest Park Highlands, while in the evening an excursion on the Mississippi is promised and a band competition at Lemp's Park.

Thursday will offer prize drills at the Coliseum, outdoor recreations and a hop at Meramec Highlands and fireworks at Nef's Grove. Friday will have more outing at Meramec Highlands, an outdoor performance of *As You Like It* at Olympia Gardens, by Lawrence Hanley's Stock company, and the final heats of the band contest at Lemp's Park. On Saturday points of local interest will be visited, and the Spencer Opera company will give an Elks' Night at Uhrig's Cave, singing *The Queen's Lace Handkerchief*. On Sunday a grand band concert will be given at Lemp's Park.

The renowned bands already on the scene to enter in the contest for harmonious supremacy include Weber's Band with Cincinnati, 5; Morbach's Band with Louisville, 8; Cleveland Band with Cleveland, 18; Elks' Band with Logansport, 66; Shelbyville Band with Terre Haute, 86; Elks' Band with South Bend, 235; Muncie City Band with Muncie, 245; K. of P. Band with Grand Forks, 255; Waxahachie Band with Waxahachie, 280; Strausser's Band with Davenport, 298; Iowa Falls Band with Webster City, 302; Grand Army Band with Alleghany, 339; Iowa State Band with Oskaloosa, 340; City Band with Belleville, 481. The famous U. S. Marine Band of Washington, D. C., is expected to be present with Washington, 15.

A novelty in connection with the reunion is the fact that every visiting Elk associated with the police of any city in the country has been requested to report to William Desmond, chief of detectives in St. Louis, himself an Elk, and to be sworn as a special officer of the St. Louis police during the reunion. This measure is taken in view of the large array of crooks that invariably attend such impressive gatherings for purposes of plunder, and, while it is not meant to assign visitors to active police duty, it is intended to invest them with power to gather in suspicious characters, and to place such in care of the local police until the "purple week" be past.

## SAID TO THE MIRROR.

JOHN KEEFE: "I wish to deny a report that I am to star under the management of E. D. Stair. I have engaged for next season as principal comedian with Rose Melville for her production *Sis Hopkins*."

LOTTIE WILLIAMS (MRS. ED. R. SALTER): "Please announce that the Lottie Williams reported with the Vincent Stock company is another. I've starred under the name for four years, am now with W. S. Harkins' company, and go next season with Wh. Smith Left Home."

SAM THALL: "Kindly contradict the report that I go ahead of James J. Jeffries next season. I shall go in advance of Mr. Jeffries as far as the Pacific Coast during this month and next. I still retain my interest in Yon Yonson with Mr. P. J. Kennedy, opening in August, and will be ahead of that company."

GEORGE H. VERBECK: "Please deny the rumor that the Opera House, formerly the Auditorium, Kane, Pa., is to be closed. I am more than pleased with prospects for next season, and I expect to do the largest business ever done in Kane, as the population has increased more than 2,000."

## COMPANIES CLOSING.

P. R. MILLER'S Original Tennessee Jubilee Singers, Tom J. Morgan, general agent, closed a successful season of thirty-nine weeks in Chicago May 31. The next tour will open in Indiana Sept. 11, including Canada and the New England States.

Vernon, hypnotist, at Freeport, Ill., June 10. The Burrill Comedy company, supporting Laura Hullbert, after a successful season of thirty-five weeks. The next season will open in September, the company numbering twenty people. Among the new plays will be *The Eulogist*, *A Flag of Truce*, and *Saved from the Sea*. Special scenery will be carried. The season is booked nearly solid in the East.

Joseph Greene, at Montpelier, Vt., June 10. Baldwin-Melville, at Fremont, O., June 10.

Young Brothers' Uncle Tom's Cabin, at Manchester, Ia., June 17.

Otis Skinner, at Washington, D. C., June 17.

## THE LAMBS' ANNUAL WASH.

Like as the gentle creatures whose name they bear, or eke the country fire engine, the hilarious Lambs make a specialty of an annual "wash." This impressive ceremony for the year 1899 occurred last Thursday at Edward R. Ladew's country seat, "Elsinore," at Glen Cove, up on Long Island Sound. There were marshaled a select aggregation of Lambs on Thursday morning, and they were led down to the New York Yacht Club dock at East Twenty-sixth Street. The timid little Lambs shied at Bellevue Hospital and the morgue, and the big ones quailed at sight of the water in the East River, but all were at length stowed safely away on the steam yachts *Oriente*, *Mindara*, *Duquesne*, *Emeline*, and *Whisper*, which bore them merrily due E. N. E.

The happy Lambs gazed in abject wonder at the Blackwell's Island penitentiaries, and when the workhouse came into view they each gave a little shudder and looked the other way. But there they saw only slaughter houses and breweries, and they knew not whether to flee away or swim for shore. Then they passed through Hell Gate, and wondered, as so many others had done before, whether they might be going out or coming in.

Finally the flotilla glided into Glen Cove, where each yacht was halted peremptorily by a shot fired across its bow from the launch *Lambkin*, whereon Clay M. Greene policed the harbor along with a high-grade vigilance committee, comprising Francis Carlyle, Joseph Grismer, Hugo Toland, Edward S. Abeles, George F. Nash, E. B. Jack, and Frank Unger. This impressive contingent, marvelously arrayed and caparisoned, boarded the incoming vessels and arrested everyone in sight. Then the trembling prisoners were led ashore and brought before Shepherd Thomas B. Clarke, posing as the King of Bohemia who, sporting crown and sceptre, occupied a throne in Mr. Ladew's front yard.

The bunch of erring captives included Henry E. Dixey, Digby Bell, Charles Bowser, Ignacio Martinetti, Paul Clarke, Henry Wolcott, Jennings Cox, Mark Gunther, John H. Booth, J. Howard Ford, Charles A. Stevenson, Henry Woodruff, Ernest Hastings, Joseph Ladew, William Jefferson, Joseph Jefferson, Jr., Edward Carnegie, Van Rensselaer Wheeler, Morton Smith, Edward C. Ray, William Ingersoll, J. G. Saville, H. W. Robbins, William Hester, Charles Richman, Lewis Baker, Mark Smith, Marshall P. Wilder, Wilton Lackaye, L. J. B. Lincoln, Robert Coverley, Henry R. Hadley, George G. Stowe, and Victor Herbert. It was deemed imprudent to suggest that the prisoners should approach the bar, lest the command be misconstrued as an invitation, so they were just arraigned informally by the uniformed officials, Thomas Manning, Joseph D. Redding, and Albert Bruning. Then Boy De Wolf Hopper came forth as a high priest and appealed eloquently for the freedom of the captives. Clay M. Greene spoke fervently, too, for both sides of the question, and the Shepherd was persuaded finally to let the culprits down easy, as it did not appear that they had done anything really wrong.

The "wash" followed, all the giddy Lambs floundering and splashing about in the Sound until the agitated waters heaved in great waves, mountains high as a result of the commotion. Sailormen on the lumber schooners in the offing reefed all sails and made ready for squalls, and the weather bureau hung out warning signals. After the "wash" there was a big clambake, and a band concert, during which the musicians were led by sundry Lambs and sundry others sang in most delightful fashion.

And then the coy Lambs all came back to town again, and scampered into the fold in Thirty-sixth Street, much refreshed without and within, and vastly dazzled by the many strange things they had seen and the wonders of the great world.

## ENGAGEMENTS.

John Craig, Clara Jean Walters, Andy Colburn, M. M. Murray, J. H. Hollingshead, Ione Matheva, Samuel B. Steer, Richard Hinchcliff, Emile La Croix, John Pierson, Tony West, Alf Johnson, Seymour Stratton, Helen Corlette, W. E. Whitman, J. K. Hutchinson, Cricket Carlyle, Violet Barney, Walter Floyd, William Oviatt, Nedra Russell, Melema Bardi, Paul Taylor, F. C. Wells, Bertha St. Clair, Joseph Meeker, Harry Breley, Ida Glenn, and Eleanor Merron have been engaged by J. H. Wallick for The Dairy Farm.

For the Boston Opera Comique company, Philip Robson, manager, opening at Whitem Park, Fitchburg, Mass., on July 1: Marie Warren, Katherine Power, John F. McDevitt, Frank Edwards, Frank Armstrong, Thomas F. Callahan, Philip Robson, Allie Marshall, Grace Warren, Gertrude Clemens, Ella Rock, Rose Miley, Nellie Powers, Kate R. Streit, Irene Wheeler, Victor Delacey, Morris Abbey, C. L. McKinley, Glover Ware, William J. Walsh, Jr., Charles F. Dodge, and N. Harris Ware, musical director.

For the Columbia big stock company band and orchestra, management of Florence Asbey: Minnie Seward, Bozie Stevens, Ita Leech-Seville, Fanny Garland, the Abbeys, Clarence and Eva; Frederic Seward, Lawrence W. Ewart, Eugene A. Phelps, Nep Seville, Joe Dillon, Jack Long, George Manton, Wilbur L. Ferris, Edward C. Stewart, Arsene S. Montpas, Richard H. Warren, Richard C. Abel, Harry T. Fordyce, Andrew W. McKee, W. Bert Benjamin, and Ewald G. Abel, musical director.

Augusta De Forrest, with Belle Archer, to play Aunt Jim in *A Contented Woman* next season.

Harry Wedgwood Nowell, for The Sporting Duchess next season, to play the juvenile, Rupert Leigh, and understudy the lead.

Alexander Lucas, for A Guilty Mother next season.

Harry J. Jackson, for A Texas Steer, to play Major Yell and manage stage.

For the Carner Stock company: Carrie Le Moyné, Leona Linstead, Dell Leon, Cora Wilmont, Minnie Bell, Gavin H. Harris, L. S. McKee, Frank O. Ireson, Harry Young, James Leslie, Charles F. Haynes, J. W. Carner, Harry Elting, advance agent; Harry L. Webb, manager.

Herbert Fortier, for the past two seasons with Julia Arthur, for the leading role in *Darkest Russia* next season.

Richard Obee, by Alfred J. Busby, for Mr. Plaster of Paris.

For Gus Hill's *Through the Breakers*: Owen Davis, manager; Dan A. Kelly, business manager; Sam M. Dawson, advance agent; Maude Banks, Antoinette Walker, Josie Bacon, Mary Bosworth, John Hay Cossar, Sol Allen, Mary Reynolds, W. D. Stone, Joseph P. Keefe, Charles H. Stewart, Francis Gheen, William G. Warren, Henry Hof, George W. Price, and John Callison, opening early in September for about thirty-five weeks, playing the larger popular price houses.

The Speck Brothers, re-engaged for McFadden's Flats, being their fifth season under Gus Hill's management.

Jack Simonds, Harry J. Pearson, Wallace R. La Forge, and Lettine and Booth, with the Maebel Florence company in Faith.

Hattie Price, with Sam Scribner.

## GOSSIP OF THE TOWN



Marie Haynes, pictured above, is the clever actress who played Mrs. Upton Batterson in *Too Much Johnson* at the Star Theatre week before last on two hours' notice, and gave an excellent performance, proving what long and severe training and hard work in stock companies may do. Miss Haynes has been connected with some prominent traveling companies, notably *Daly's A Night Out*, Frank Mayo, *The Strange Adventures of Miss Brown*, and *A Guilty Mother*. She has just closed her season with R. E. Cummings' Stock company, receiving unstinted praise from the critics for her work in such characters as Mrs. Howe in *Peaceful Valley*, Mrs. Seabrooke in *Captain Swift*, Mrs. Erylne in *Lady Windemere's Fan*, and the blind mother in *The Charity Ball*. Personal magnetism, a splendid voice, trim figure, and seriousness of purpose qualify her as a valuable member for any company.

"The Janet Waldorf company divided at this place and a part of it will remain here for some time," wrote a MIRROR correspondent from Honolulu recently. "Miss Waldorf, Norval McGregor, Miss Cranna, Ada Dow Currier, and others will continue the tour. The loss of Messrs. Donald McVay, Boggs, Bowman, Martin, Allan Dunn, Adams, and Miss Boyer may change Miss Waldorf's plans somewhat. It is Mrs. Currier's ambition that Miss Waldorf shall make a bit in London before entering New York. Australia is a better field for material than the Orient, and the changed plans will probably take the company first to Sydney. The Orient may be cut out altogether. Those of the original company that remain intend forming a stock company for a season of drama and comedy. Mr. McVay, who seems to be prime mover in the enterprise, has sent to San Francisco for additional people, and as soon as they arrive the rehearsals will commence."

The J. W. Carner Stock company opened a Summer season, June 10, at Randolph Park, Akron, O., hundreds being turned away.

Wadsworth Harris has recently been the guest of friends at the Manhattan Club, and at Fort Wadsworth. Mr. Harris has been engaged by Manager John C. Fisher to support Madame Modjeska next season, making his sixth season as a member of her company.

Charles A. Morgan closed a successful season of forty weeks at Denver, Col., June 10, and opened June 11 for the Summer at Chutes Park, Denver, in the water pantomime, Robert Macaire, playing the leading character.

Alexander Lucas is engaged for the Summer as instructor in swimming at the Washington Heights Baths in this city.

George E. Murphy and Fannie Monroe (Mrs. Murphy) have returned to town from a five weeks' stock engagement at Picton, Ont. They will spend some time here, and then go to their Summer home near Boston.

The opening of the season of Pain's fireworks exhibition, at Manhattan Beach, N. Y., has been postponed to next Saturday for further rehearsals.

The Merchants' Association of New York have published a handsome little pamphlet, called "Summer Days and Nights in New York," which they are sending all over the country to impress outsiders with the fact that this is a good town to visit during the warm weather. The book is most attractively illustrated and very seductively written.

Edith Marie Allen, daughter of Mr. and Mrs. C. Leslie Allen, and sister of Viola Allen, was married to Albert Percival Hall in this city on June 14. Viola Allen was the maid of honor.

Reports have reached this country to the effect that The American Heiress, by Arthur Branscombe and George D. Day, has not been successful. They are contradicted in a letter from Mr. Branscombe, inclosing many favorable notices of the piece from influential newspapers.

Boyd Carroll will manage Charles Mortimer's next tour. Among new plays to be produced are *The Football of Fortune* and *Won by Waiting*. Mr. Mortimer retains a joint interest with G. M. Lewis in the tours of the Robinson Opera company and *The Stroke of Twelve*, but Mr. Lewis is not concerned in Mr. Mortimer's individual tour.

Thomas H. Davis purchased some valuable lots at White Plains, N. Y., last week. Upon one of them he will erect a building for the painting and storage of the scenery for his productions.

Leon Herrmann has invented a new illusion for next season. It is called "La Fugitive du Moyen-âge." At each performance, a committee of fifty will be invited on the stage, to remain during the demonstration.

Dr. W. H. Long has undertaken the management of the Camden, N. J., Theatre.

Robert T. Haines has purchased from the Belle Mead Farm the registered four-year old filly, "Demotess," a very promising animal with a road record of 2:30.



## PROFESSIONAL DOINGS.

Ground has been broken for the new Empire Theatre to be built at Glens Falls, N. Y., at a cost of \$40,000. The seating capacity will be 1,200; stage, 69 x 44 feet. W. F. Bissell will manage the theatre.

Pearl Seward has been engaged as leading woman of the Bowdoin Square Theatre Stock company, Boston, for next season. Miss Seward secured the engagement through a card in THE MINNOR, to which she received more replies, she says, than she possibly could answer.

engaged by Liebler and Company as business manager for The Children of the Ghetto.

son, Tenn., and he will carry out the bookings made by the former management.





## THE DALY FUNERAL.

Impressive Ceremonies at St. Patrick's Cathedral—Exceptional Honors to the Dead—Father Lavelle's Eulogy—Other Tributes—A Notable Attendance.

The steamship *New York*, bearing the remains of the late Augustin Daly, came into the harbor early on Saturday afternoon and arrived at her pier at 5 o'clock. Mrs. Daly, who accompanied the body, was met at the wharf by ex-



Judge and Mrs. Joseph F. Daly, J. C. Duff, William Winter, Richard Dorney, Gilbert Gordon, the Rev. M. J. Lavelle, and the Rev. Rufus C. Duff. The remains had been transported in a sealed leaden coffin, with an outer casing of polished mahogany, and they were swung from the ship and placed in an undertaker's conveyance almost before the people on the pier were aware of the arrival. The body was taken to the late home of Mr. Daly, at 14 West Fifty-fifth Street, where it rested until the time of the funeral ceremonies. The outer casing was exceedingly plain, ornamented only by small paneling and bronze handles. The silver plate was inscribed:

AUGUSTIN DALY.  
Décédé à Paris le 7 Juin, 1899.  
A l'âge de 61 ans.

All day Sunday there was a continuous line of callers at the Daly residence, while messengers came almost every moment bearing telegrams or letters of condolence and sympathy to Mrs. Daly. The grief-stricken widow received but few of her visitors, among those that she saw being Archbishop Corrigan, the Rev. Father Connelly, St. Clair McKelway, Major John Byrne, Richard Dorney, and Mrs. G. H. Gilbert.

On Saturday evening ex-Judge Daly, having seen the wife of the late manager, was enabled to announce for the first time definite particulars about Mr. Daly's death. He said that Mr. Daly had left London for Paris on the Friday preceding his death, feeling vastly better in health than at any time since he had left this city on May 13. Arrived in Paris, he took dinner at the Café de la Paix, but partook sparingly. The next day, Sunday, he felt chest pains, and on Monday Dr. Herbert, physician of the Hotel Continental, was summoned to attend the manager, who stopped at that house. On Tuesday, another physician was called in consultation, and they declared the case hopeless, pneumonia being complicated with heart weakness.

## AT THE CATHEDRAL.

Yesterday morning, at 9:30 o'clock, the funeral services were held in St. Patrick's Cathedral. Daly's Theatre had been besieged last week for invitations to the ceremonies, admission to the Cathedral being by card only. Richard Dorney and Gilbert Gordon had given most of their time to the distribution of invitations, and had taken the greatest care that the members of the profession should have tickets, and that all others who really might claim right of admission were secured sittings over the army of citizens that strove to gain the favor. The streets about the great Cathedral were thronged early in the morning, and crowds blocked the doorways.

A delegation from the Actors' Fund of America was assigned three pews on the right of the center aisle, and in the rear of them six pews were reserved for the intimate friends of the family, Mr. Daly's employees and servants, and members of Mr. Daly's companies. To the rear of these seats the church reserved pews for the Press Club, Catholic Club, and Actors' Society of America.

The first two pews at either side of the main aisle were reserved for the pallbearers, and Pew No. 9, which the dead manager had occupied for many years, was vacant. A spray of lilies, tied with black, was laid upon the locked door of the pew.

Within the great edifice, as the thousands surged in from every doorway, many ushers attired in sombre black hastened all to their seats. The air was heavy with the perfume of the many beautiful floral tributes placed at the foot of the chancel steps. Promptly at the appointed hour the body was carried from Mr. Daly's late home and conveyed to the church, being met at the doors by the following pallbearers: Joseph Jefferson, Theodore Moss, Richard Dorney, George Clarke, ex-Judge Roger A. Pryor, Richard M. Henry, William Winter, St. Clair McKelway, Joseph Howard, Jr., J. A. Sullivan, George A. Robinson, John D. Crimmins, Nelson Goodwin Green, Dr. Oliver L. Jones, John B. Schofield, Thomas H. Kelly, J. J. O'Donohue, and William R. Grace. Beethoven's "Funeral March" was played by an orchestra of seventy-five members of the Musical Mutual Protective Union.

The members of the family, following the body as it was conveyed along the nave to the chancel steps, were Mrs. Augustin Daly and her mother, Judge and Mrs. Joseph F. Daly and three children, Mrs. John A. Duff, J. C. Duff, and Mrs. James C. Hayes. The mother of the dead manager, by reason of her extreme age, was unable to be present at the ceremonies.

The bell ceased tolling as the funeral party entered the church. Slowly up the center aisle, between the rows of bowed heads, the body of the late manager was borne.

Around the casket, which was placed di-

rectly in front of the chancel steps, were four great candles, and near by were the magnificent floral tributes that had come from the organizations to which Mr. Daly had belonged, and from scores of his personal friends. Among the floral offerings were a lyre of violet orchids and lilies from the Daly musical company, a large cross from the dramatic company, a broken wreath from the stage employees, a cross of callas from Oliver Livingston Jones, an orchid wreath from Mr. and Mrs. George J. Gould (Edith Kingdon), a galaxia wreath from the Drury Lane Theatre company, London; a white rose wreath from Mr. and Mrs. Eugene Kelly, and a galaxia and blue cornflower wreath from the Lambs.

The impressive requiem high mass of the Roman Catholic Church was celebrated by the Rev. Thomas J. McCluskey, S. J.; Rev. William J. B. Daly, Rev. Joseph H. McMahon, Rev. George M. Searle, C. S. P.; and Rev. Lucas C. Duff, S. J., of Baltimore. The music, under the direction of W. F. Pecher, the Cathedral organist, consisted of Cherubini's "Requiem," Lejeun's "Dies Irae, Dies Illa," Cherubini's "Sanctus" and "Agnus Dei," and Mozart's "Domine Jesu Christe." It was rendered by a chorus of fifty voices, the soloists being Mrs. De Chable, Mrs. Nickel, Mr. Kaiser, and Mr. Steinbuch.

The funeral address was made by the Rev. M. J. Lavelle, who had been a close friend of Mr. Daly for many years. He took for his text the words from the Book of Wisdom, "Let us praise men of renown and our fathers in their generation; those mighty men of mercy whose deeds have not failed. Let the people announce their wisdom; let the church proclaim their praise." In his address Father Lavelle said:

"The people of New York have, in doing honor to Mr. Daly, honored themselves. The spontaneous outburst of sympathy that came when his death was announced, and the gathering together this morning of the thousands who seek to pay a final tribute to him prove that deep down in the hearts of the multitude there is a splendid, sincere appreciation of all that is noblest and truest on earth.

"Mr. Daly was a giant in an age of giants. One whose work can never die and whose fame will go on for all time. He was like a prophet who, contending every day in the fierce struggle of life, still points out to his fellow men the way to the ideal. Thus did he work constantly for the benefit of others. His idea of the place of the stage in the economy of life was that while the theatre must be made attractive always, the highest and best aim of the drama is to educate and uplift humanity. He labored heroically upon this principle, never lowering his standard for the sake of gain, and as a result his work will live forever.

"Mr. Daly's devotion to his art was one of the finest traits of his character. Again and again he was advised to retire, to escape the anxieties and difficulties that eventually wore him out, but he would not give up his efforts, for to him his art was life itself.

"But there is greater praise even than this to be bestowed upon Mr. Daly. Whatever success he made in public life he was greater still in his noble manhood and Christian faith. This side of his private character was known to but few people. His was one of the best-known names in the land, yet few there were who knew the man himself. He had the heart of a child—the compassion of a woman. He was ever merciful to those who failed, and was kindly always to the sorrowing. While the rules in his theatre were as inflexible as the laws of the Medes and Persians, they were made solely to preserve the morality of the stage and to protect the members of his companies from temptations. He governed his theatre always by law—never by caprice.

"Mr. Daly never was known to avenge an injury. He used frequently to say that life is too short to foolishly spend it in revenge. As an instance of this I will mention one case that came to my personal knowledge. A certain editor of a dramatic paper had long been attacking Mr. Daly's productions unjustly and relentlessly. The publication became financially embarrassed, and in the courts a judgment for a large sum of money was given against the editor. The person who won the judgment, knowing of the persecution of Daly's Theatre by the editor, took his papers to Mr. Daly and offered to sell them to him. Mr. Daly bought them but, instead of using his power to ruin the editor by demanding payment, he endorsed them and sent them to the editor with a note, saying that in the future he hoped they might be better friends.

"In his charitable works Mr. Daly was never weary of well doing. Upon one occasion I remonstrated with him for giving more than was really necessary, and he replied: 'Now that I have much I will give much; when I have little I will give little, and if at some time I may have nothing, I will give nothing—but so long as I have I will give to the best of my ability.' It would be difficult to find a charity in New York that was not at some time benefited by Mr. Daly."

Father Lavelle gave a brief outline of the dead manager's public career and ended his address with the words: "He led a life full of good works that will be better appreciated in the future than in the present. May his soul rest in peace."

The absolution was then pronounced by Archbishop Corrigan, and as the remains were borne from the Cathedral the orchestra played Sullivan's "The Lost Chord" as a recessional. The interment was made later in the day in Calvary Cemetery.

## THE CLERGY—ATTENDANTS.

Besides the officiating clergymen the following were present in the chancel: Father DeShon, Superior General of the Paulists; Father John J. Hughes, of the Paulists; Father Matthew A. Taylor, of the Church of the Blessed Sacrament; Father M. C. O'Farrell, of the Church of the Holy Innocents; the Rev. Father M. J. Henry, of the Mission of the Rosary; Father T. F. Maloney, of the Church of the Holy Innocents; Father T. F. Murphy, of Dobbs Ferry; Father P. Daly, of St. Mary's Church, Poughkeepsie, formerly Mr. Daly's confessor, although there was no family relationship, and the Dominican fathers, Higgins and Harnett.

Among those at the services were De Wolf Hopper, Clay M. Greene, Augustus Thomas, L. J. B. Lincoln, Thomas B. Clarke, and Thomas Manning, from the Lambs; C. J. Smith, A. B. de Foe, E. T. Howard, T. J. Hanway, J. L. C. Clarke, Allan Forman, D. C. Quinn, Richard Neville, Henry Romeike, Jackson Tinker, Henry D. Winton, and W. J. Arkell, from the New York Press Club; William H. Crane, Chas. Fulton, Mr. and Mrs. James T. Powers, William Owen, John L. Vincent, Milton Nobles, Frank C. Bangs, Sheridan Corby, Frank G. Cotter, Charles Richman, Herbert Gresham, Gilbert Gordon,

William A. Brady, T. Henry French, Adolph Bernhard, Horace Lewis, George J. Appleton, Matthew White, Jr.; Julius Steger, Charles F. McCarthy, Mr. and Mrs. E. L. Walton, Wright Huntington, Joseph O'Keefe, Frank Evans, William H. Clark, Jack Sanford, Norman Gimber, Seth C. Halsey, Carl Marwig, Lafayette W. Seavey, Mark Smith, Michael Jordan, Tony Reiff, Edmund Hogan, James S. Coleman, E. H. Van Schaick, Joseph Dillon, Adrian Iselin, Henry Amy, J. Rhineland, H. B. Harnett, Henry McEneaney, William R. Ryan, Edward Gilmore, Peter F. Meyer, J. T. Carroll, W. F. G. Shanks, Dr. E. J. Keyes, Augustus Fitzpatrick, James D. Murphy, T. J. Keveny, Joseph K. O'Brien, Inspector William McLaughlin, Frank B. Murtha, Edwin Varrey, A. E. Twyford, John Elderkin, Harry Harwood, Verner Clarges, Guy Spangler, Major C. S. Burns, and Mrs. Burns, Captain McIntyre, Frank Evans, Charles Mitchell, J. C. Smith, Joseph Wilkes, James Hurley, John Matthews, Mrs. G. H. Gilbert, Mrs. George S. Knight, "Aunt" Louisa Eldridge, Mrs. Edwin Knowles, Ada Gilman, Mrs. Leslie Carter, Mrs. Sol Smith, Clara Morris, Nellie McHenry, Mrs. Beaumont Packard, Sadie Stringham, Corona Riccardo, Marie Cahill, Sophia Clark, Ida Vernon, Jobyna Howland, Beatrice Morgan, Mabel Roebuck, Paula Edwards, Louise Draper, Mrs. Joseph J. O'Donohue, Mrs. N. T. Reynal, Annie Leary, Mrs. W. R. Morgan, Bijou Fernandez, Beatrice Moreland, Mrs. William Winter, Vivian Bernard, and Mrs. Hugh Freil.

## TRIBUTE OF THE A. O. F.

At the largely attended meeting of Edwin Forrest Lodge No. 2, Actors' Order of Friendship, held on Sunday, President Milton Nobles paid the following eloquent tribute to the late Augustin Daly. Instead of drawing up resolutions of condolence, the Lodge, by a unanimous vote, adopted the remarks of the president as the voice of the Lodge. The address was ordered incorporated in the minutes and an engrossed copy sent to the widow:

## Brethren.

It has ever been the custom of this order to note at their meetings the death of prominent members of our profession. The task before us to-day is something more than perfunctory. A great light has gone out in the theatrical armament since our last meeting.

The passing of Augustin Daly removes from theatrical management a figure of commanding prestige. It may with truth be said that in his death the last link has fallen apart that united theatrical management in America with the art side of our profession. Acting and management in this country must now revolve in their separate spheres of art and commerce. With the death of Augustin Daly theatrical management becomes purely a commercial proposition. Whether this condition is for the good of the profession at large we need not now consider. Experienced, educated and thoughtful actors will be found arrayed on each side of this question. But it is fit that this representative body take public cognizance of the final exit of this representative man.

To all earnest, thoughtful actors, and to each student of the contemporaneous drama, this death will assume the nature of a personal loss. A man of lofty ideals, and with the unquestioned courage of his convictions, his forceful personality has left an impress upon the modern stage not equaled by any of his contemporaries. As a dramatist he will rank among the first of native writers. As a stage director, none will question his superlative gifts. As a manager, his name will be ever associated with that which was most artistic, liberal, and professional. As a disciplinarian he was always extreme, but those who were longest in his employ are to-day his staunchest partisans. History is made by aggressive men. He was quick to recognize any unusual talent, and indefatigable in forcing its development and public recognition. Impartial history will record that many of the most famous players of the present and past generations will owe their careers as much to the management of Augustin Daly, as to any superlative talents of their own. During nearly a third of a century of metropolitan management he probably did more to dignify the profession of the stage in America than any one of his contemporaries, and less to bring it into disrepute. His untimely taking off is a misfortune little short of a calamity, yet it should console his family, and the thousands who so deeply mourn him, that the final summons found him rich in honors, his fame at its zenith, and that this great metropolis, where his life has been passed, and in whose artistic development his great talents have been a factor, will pay to his memory the homage due to a man of genius.

## TRIBUTES TO AUGUSTIN DALY.

DISTINGUISHED, CONSCIENTIOUS, POWERFUL.  
(New York Tribune.)

The death of Augustin Daly removes the most distinguished figure among the dramatic managers of America, since the time of Lester Wallack, and the most powerful and most important intellectual force that has been operant in the American theatre since the best days of Edwin Booth. Mr. Daly was animated by the highest ambition, and in all his relations with the stage he was conscious of a solemn responsibility and acted from motives that were conscientious and noble. The passion of his life was to deserve true success and beneficent power, in his vocation, by the genuine and unquestionable merit of his deeds. His life was completely free from pretence and flattery. He had a distinct design, and he worked for its accomplishment with an industry that never slept. He was a deeply religious man, and his absolute faith, combining with his great business and force of character, made him resolute to meet every trial and calm in the face of every danger. It is impossible at this moment fully to realize that a power so fervent and so splendid is forever extinguished, and that a spring of so much personal goodness, so much hope for the stage, and so much benefit for the community is frozen at its source. He has died as he would have wished to die—at the summit of his career, in the active pursuit of those noble purposes to which every moment of his life had been devoted and by which every impulse of his being was controlled. There can be no broken hopes, no defeated ambitions, no bitter realizations of public neglect, no backward glances of sad regret. He passes away in the bright meridian of an honorable renown; and all clamors of opposition, gibes of envy, and stings of malice will be buried in the thick laurels of love and honor that fall upon his grave.

## HIS METHODS LEGITIMATE.

(Philadelphia Times.)

The death of Augustin Daly removes from the theatrical world an important and useful man. His career has been marked by high purposes and an earnest desire to elevate the stage, and in this he was eminently successful. For years he struggled to give the theatre the highest quality that the public would accept and when his ventures failed, as was sometimes the case, it was generally due to the fact that he went beyond the popular demand. It is not likely his place will ever be filled. Of fine literary taste and untiring industry, he explored every source of the drama for new and good plays, and he contributed to the amusement of the public by legitimate methods, working toward high aims.

## THE DRAMA'S MOST POWERFUL FRIEND.

(Brooklyn Eagle.)

In the death of Augustin Daly the drama as an art loses its most powerful friend in America and the theatre as a business loses one of its

most resourceful and energetic managers. That combination is very rare and its presence in Mr. Daly made that manager the great force he has been in American theatricals for thirty years. Through all that time Mr. Daly has been felt and as a whole he has been felt for good, maintaining steadily higher and higher ideals of what a great theatre should be and realizing those ideals more and more fully as the years went by. There will no doubt be other workers who strive as earnestly as he did to make the theatre an art institution, to make it "important" in the highest sense, but New York and the country will be singularly fortunate if any of these shall develop the rare union of business sagacity with art instinct and intellectual power which made the career of Augustin Daly possible.

## HIS AIM WAS ARTISTIC PERFECTION.

(Philadelphia Ledger.)

Mr. Daly selected his plays from what was best in the literature of the drama, and spared neither money nor hard work to make everything he undertook successful—not in the narrow financial sense of the word, but in the broad meaning of artistic perfection. He insisted that those who were members of his company should lead such lives that no smirch should be put upon the theatrical profession through their lapses. To his training many of the best actors and actresses in the country owe their ability. He was a well read man, a man of literary ability and of cultivated taste. No play was ever staged by him that could be stigmatized as offensive from a moral standpoint, and in all his long career vulgarity in any shape or form on the stage that he controlled was conspicuous by its absence.

## HE WAS AN ARTIST.

(New York Times.)

Whatever he did as theatre manager was done nobly and thoroughly. In theatricals he was an artist, positively a great artist, as well as a merchant. He was by no means devoid of the commercial instinct. He knew, as well as any mere showman, how to give his public what it wanted, as the saying is, and his pecuniary profits were often large. No American manager in the thirty years of his ascendancy made more money than Mr. Daly. It is also true that none expended more on the production of plays, and that pecuniary profit was never the paramount idea in his mind. He dared to do fine things for their own sake, and deliberately to gratify his own aesthetic likings in the pursuit of his calling.

## REPRESENTED THE HIGHEST IDEALS.

(Philadelphia Press.)

The American stage has lost in Augustin Daly the one manager whose demise could create a gap which none of his contemporaries and business rivals stands ready to fill. In his career as manager and playwright, covering more than thirty years, he represented only the highest ideals, and never sacrificed or subordinated the literary and artistic qualities of the drama to the merely financial exigencies of commercial speculation.

## "THE GREAT MANAGER."

(New York Journal.)

In the death of Augustin Daly the American stage loses its strongest individuality. He was a manager who could set a fashion in plays. He not only produced thoroughly wholesome dramatic work, but he created a public appreciation of the highest form of theatrical expression. Mr. Daly was not a mere theatrical speculator, ready to exploit ancient plays or encourage stars whose notoriety might win the temporary approval of an unthinking public. He was an earnest student of the drama, whose life was devoted to the upbuilding of his profession.

## NO ONE TO SUCCEED HIM.

(Cleveland Plain Dealer.)

By the death of Augustin Daly the stage loses one of its ablest and most conscientious servants. Manager Daly was a man of peculiar traits and many enemies, but in his devotion to the highest interests of the drama he had few peers. His aim was to give his patrons the very best that art and tireless industry could supply. Time and cross might occasionally creep in, but they only emphasized the value of his worthier virtues. Perhaps no higher praise can be given the dead manager than to say of him, as has been said of the great actors who have gone to the final bourne during the present generation, "there is no one to succeed him."

## HE EXALTED ART ABOVE PROFIT.

(Washington Post.)

For thirty years he had been an active figure in the constantly shifting arena of theatrical affairs, and had attained the position of the oldest as well as the most artistic of New York managers. As critic playwright and producer his activity was almost phenomenal, and his influence upon the American stage, exerted steadily for so many years, was nothing short of tremendous. He came on the scene before the spirit of commercialism had completely dominated the stage, and throughout his career he exalted art above temporary profit through the abandonment of his higher ideals.

## A FOE OF COMMERCIALISM.

(Chicago Post.)

Mr. Daly proved to the complete satisfaction of the major portion of playgoers that the stock system under which the drama had been nurtured in this country was much more commendable than that which finds its highest exemplification in the stellar system of stellar circling—the current Shakespearean attack illustrates that neatly enough. It was left almost alone in the fight against the strictly commercial and in-artistic elements which made for the destruction of ideals and the vulgarization of the drama; he was truly the last of the Mohicans.

## HIS NAME IMPERISHABLE.

(New York Press.)

His faults were few, his merits many. He brought to the present the best traditions of the past; he held the drama to be art, not commerce; he lent dignity to the theatre, and wrote his name in imperishable characters in its annals. We shall not look upon his like again.

## HE CREATED A NEW SCHOOL.

(Brooklyn Times.)

Daly's life history shows what intelligent application and perseverance can accomplish. He began with nothing but ideas, but those ideas eventually created a new school of stagecraft, and that school is so generally recognized now as to have become the standard. Truly his loss is a heavy one.

## UNIQUE AMONG MANAGERS.

(Milwaukee Sentinel.)

His critical training and practical experience as a playwright made him a unique figure among American managers, who are either commercial exploiters merely or else stars with little or no business ability.

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## THEATRES AND ROOF GARDENS.

## Tony Pastor's.

Maud Granger makes her vaudeville debut in a new sketch, called What the Parrot Said, written for her by Sidney Wilmer. She is assisted by George W. Parsons and Frank W. Cauldwell. Williams and Tucker play a return engagement in Skinny's Finish. The bill also includes the Stewart Sisters, comedienne; Emma Krause and Lottie Brill, and their Dutch pickaninnies; the Seven Reed Birds, in their new sketch; the Nelson Trio, sketchists; Borani Brothers, acrobats; Harry Thompson, comedian; Billy Payne, musical comedian; Mlle. Garrett and her birds; the Bohemes, German comedians; Cameron and Gauss, the Hebrew and the Hobo, and Wieland, clown juggler. Tony Pastor sings every evening.

## Palace.

Mrs. Leiter, the Chicago amateur, makes her professional debut with Wright Huntington in A Stolen Kiss. The bill also includes Joe Welch, Hebrew impersonator; Ely and Harvey, black-face duo; Barton and Ashley, comedy duo; Jess Vernon, ventriloquist; Sherman's goats; Musical Kavens, instrumentalists; Arthur Rigby, monologist; Mlle. Flora, wire performer; John C. Leed, comedian, and Tobey's views.

## Keith's Union Square.

The bill is headed by Rose Melville, who plays a return engagement in Sis Hopkins' Visit. The others are the Blondella, in a juvenile comedy sketch; Kelly and Ashby, acrobatic comedians; Smith and Campbell, comedians; Wilmer and Vincent, in A Strange Baby, assisted by Olive White; Al. H. Wilson, German comedian; Rosaire and Elliott, acrobatic comedy duo; Ethel Levey, singer of coon songs; Engleton and Anderson, travesty duo; Louise Truax, whistler; Swan and O'Day, dancers; C. Southard Thompson, illusionist; Healey and Saunders, and the biograph.

## Koster and Bial's.

The Aerial Palm Garden bill includes the Sisters Rappo, dancers; Leonidas' dogs and cats; Johnson and Dean, comedy duo; Metweef Troupe, dancers and acrobats; Sadi Alfarabi, equilibrist; Josie De Witt, violinist and singer; Josephine Sabel, comedienne; Mlle. Arnolotti, strong woman; Goggin and Davis, comedy acrobats; Dave Meier, bag puncher; Alice Magill, vocalist; Silvern and Emeric, acrobats; Luders' Military Band, and the Clarinze Quintette.

## Casino Roof Garden.

The bill here includes Edgar Atchison-Ely, "the future duke"; Pauline Hammerstein, Alma Doerge, William Gould, Fransoli Sisters, the Phaezy Troupe, Snyder and Buckley, Mlle. Fanphonette, Nora Lambert, La Petite Adelaide, Laura Bennett, and Cole and Johnson, in Coontown Society.

## Grand Central Palace.

This is the opening week of the roof-garden attached to the Grand Central Palace. Lew Morris is the manager, and he has engaged Robert Becker's harmonists, of the Dewey, and the following performers: Irene Franklin, Fields and Salina, Derenda and Breen, Sisters Etting, Eldora and Norine, Bates Trio, Brice and Inman, Whitelaw and Stewart, and Behman and Spaulding. The New York Letter Carriers' Band will furnish music for dancing when the vaudeville programme is concluded.

## Proctor's.

Lillian Burkhart makes her New York reappearance after a long absence and heads the bill, presenting for the first time here a new comedy-ette, called Her Soldier Boy. The bill also includes Hugh Stanton, assisted by Florence Modena, in For Reform; Smith and Cook, acrobatic comedians; Waterbury Brothers and Tenny, musical comedians; Carrie Scott, comedienne; Abbott Davidson, comedian; Mr. and Mrs. Jimmie Barry, comedy duo; Ely Coghlan, vocalist; the Harpers, cake walk experts; Anna Lonnberg, contralto; Al. Waltz, skater; McLean and Hall, comedy duo; Pongo, the "man monkey," and Tobey's travel views.

## Aerial Magnolia Grove.

Clasie Loftus heads the bill, which includes Mlle. Lotty, Erna's dogs, Walton's monkeys, Cawthorne and Forrester, the Ronay Sisters, the Talkas, the Miles-Stavordale Quintette, the Prinys, William English, Lizzie and Vinie Daly, Chris Bruno and Mayme Gehrue, the Beaumont Sisters, and the elaborate ballets.

## LAST WEEK'S BILLS.

**AERIAL MAGNOLIA GROVE.**—The place formerly known as Hammerstein's roof-garden was thrown open to the public last week under the management of George W. Lederer, under its new title, the Aerial Magnolia Grove. In order to give the new name some significance several artificial magnolia trees were placed conspicuously about the garden and the blossoms looked very natural and pretty. The arched glass roof was partially hidden by trailing vines, and many other touches were given here and there, making the place even more attractive than before. The reserved seats have been covered with wicker work, and in place of the old chairs and tables formerly used in the general admission section there were luxurious wicker easy-chairs and fancy tables, which gave a sort of Summer hotel-plaza look to the place. The opening programme was made up of a number of imported acts, some American turns and several features from The Man in the Moon, which is still running in the main auditorium. The hit of the long bill was made by charming, dainty Cissie Loftus. She did not appear until 11.45, but the audience, who had waited patiently and listlessly for several hours in the heat, sat up straight and enjoyed her bright imitations immensely. She was liberally applauded, especially for her May Irwin take-off, and everybody in the audience "rubbered" at the original, who sat in a box, blushing. Mlle. Lotty, an importation, introduced a specialty similar to that with which a performer known as Chromos has been making a sensation in Europe for some time past. She appears dressed in a suit of white fleshings, with a large cloak as a backing, and stands in various positions while an assistant throws vari-colored designs upon her from

a stereopticon. Some of the designs and colorings are very pretty, and the turn made a hit on account of its novelty and also on account of Mlle. Lotty's stunning figure. Walton's Simians, a brace of monkeys, which do a very smart act on the flying trapeze, also came in for a large share of approval. They do as well as many human performers and have been well trained. Les Trois Soeurs Ronay, a trio of German damsels, played simple airs upon simple instruments, accompanying the notes with steps and smiles which lent the act an air of originality. They were fairly well received. Mlle. Erna and her troupe of musical canine artists were seen here for the first time. They are a bright lot of dogs and went through their act with great enthusiasm. Collars with sleigh bells are fastened about their necks and they play an air by jumping in turn, according to the notes required. They finished with a steeplechase, which was very lively. Les Quartes Talkas, from the principal theatres of Spain, presented a musical act that is exceedingly dull and stupid. Les Soeurs Minty, dancers, from the Casino de Paris, did not cause a sensation. Lizzie and Vinie Daly, who have not been seen here in some time, were given a warm welcome. Their dancing is full of life and little Vinie has developed into a remarkably clever terpsichorean artist. They were liberally applauded and scored one of the genuine hits of the bill. Cawthorne and Forrester were seen in a condensed version of their act and succeeded in pleasing the audience highly. La Liska, the dancer, assisted by several coons, who were programmed as "sawthy aids," Walter Stanton, assisted by Charles Walton, in his giant rooster act; the pony ballet; Christopher Bruno and Mayme Gehrue, in their fantastic cake walk, and the Tiller Quartette of dancing girls were all sent up from the theatre down stairs and repeated the hits they usually make. The Beaumont Sisters sang "Hello, Ma Baby," the Miles-Stavordale Quintette rendered their delightful "songs without singers," and William English, a gentleman of color, did some fancy steps that pleased. The Court Ball, a pantomimic ballet divertissement in two scenes, by Carl Marwig, with music by Fred Solomon, is a special feature, in which twenty girls dance gracefully. The orchestra was under the direction of Max Gabriel, who received a hearty welcome from those who know his value as a leader of vaudeville music. W. A. McCormick and Sol Solomon (there's a team for you!) divided the responsibility of managing the stage. The crowd on the opening night was very large and the outlook is good for a prosperous season.

**PALACE.**—Press Eldridge rattled off his breezy budget of nonsense and made everybody forget the discomforts occasioned by the extreme heat. He has several new remarks which are as mirth-provoking as anything he has ever used in the same line. Hugh Stanton, assisted by Florence Modena, played a return engagement in Mr. Stanton's sketch, For Reform, which is full of good lines and amusing bits of business. Fisher and Carroll broke the English language into smithereens in their Irish comedy act and kept the hearers grinning for twenty minutes. Waterbury Brothers and Tenny brought plenty of sweet music from various instruments, which they played cleverly. The voice and views of Kessler and Carrick, who do illustrated songs, were highly appreciated. The Harpers did a real coon act which fills the bill very nicely. A comedy sketch by Nodine and Emery, dancing and other things by Tom Heffron, songs by Abbott Davidson coon songs by Laura Thompson, and the art views were also in the bill.

**KOSTER AND BIAL'S AERIAL PALM GARDEN.**—Another week of tremendous business gladdened the hearts of the managers, who were wise enough to take advantage of the hot wave. The weather drove the people out in shoals and the garden was taxed to its utmost capacity every evening. The bill was bright and pleasing, and the various performers succeeded in making hits. Louise Gunning's sweet voice and charming manner as she sang her Scotch songs captivated every one. Alma Doerge, who is clever and original, sang and danced to the accompaniment of much applause. The Metweef Troupe went through their brisk and lively performance with great spirit. The Doherty Sisters, a pretty pair of girls with plenty of dash, made a distinct hit. The tricks of Leonidas' cats and dogs, the feats of strength by Madame Arnolotti, coon comicallies by Johnson and Dean, choruses by Clarence's Quintette, acrobatics by Silvern and Emeric, vocalism by the California Four, and dancing by the Flood Brothers were the other features. An extra attraction was Luders' Military Band, which gave a concert after the performance and played as long as any of the guests cared to linger.

**PROCTOR'S.**—Mr. and Mrs. Sidney Drew headed the bill, presenting A Model Young Man, which is the first sketch in which they appeared in vaudeville. The lines and situations are funny and the stars made a decided hit. Conroy and McDonald, the clever Irish wits, kept the house in roars for nearly half an hour with their riposte conversation. Conroy's humor is as effective as ever and McDonald's dancing is still a feature of the act. Arras and Alice, the equilibrists, were seen in their new act, which is very pretty. They were dressed at the opening in Mexican costumes, which they change later for the regulation tights. Alice does some neat little tricks with a hammock, one end of which is supported in the mouth of Arras, who went through his catalogue of tricks with great success. Conway and Leland tumbled and jumped and joked with their accustomed energy, and were rewarded with plenty of applause. The Musical Ravens made one of the big hits of the bill with their novel and original musical act, which is one of the best now before the public. Their work, especially with the clarion and the musical chandelier, is worthy of the highest praise. They were accorded numerous and well-deserved encores. Boyce and Black in their melange of vocalism and terpsichore proved a pleasing feature. W. J. Mills made changes of costume and voice with the quickness of Fregoli. Dave Meier showed what he knows about bag punching and it is evident that he has studied the subject very carefully. Marie Stori played charmingly on the violin and added "Because" as a vocal solo with good effect. Ford and Dot West, John "Chinese" Leech, Stella Rinehart, Mabel Taylor King, Edwin Quinn, Tobey's art views, and the only Fred Watson were also present.

**KEITH'S UNION SQUARE.**—Hilda Thomas, assisted by Frank Barry, presented her breezy skit, Miss Ambition, with the greatest possible success. Miss Thomas is firmly established as a New York favorite, and her songs and imitations were received with every evidence of favor. Arthur Dunn and Clara Belle-Jerome were seen in their latest sketch, The Messenger Boy, which bears strong evidence of having been put to-

gether by Dunn's brother-in-law, Ezra Kendall. The lines are very funny, and they were well delivered. Mr. Dunn is kindly advised to make a change in his make-up, as those "panta," spats, and other accessories have lost their power to amuse. Mr. Dunn ought to try a neat make-up for a change, and there is no doubt that he can be just as funny without his out-of-date "fixings." Kelly and Ashby repeated the big hit they made at Koster and Bial's with their bouncing billiard table act. They are a cure for the blues any day. Canfield and Carleton kept the whole house screaming with The Hoodoo, which is ex-cruciatingly funny. Mr. Canfield has introduced some novel bits of business into his "Come Antonio" encore, which make it twenty times as funny as before. Willis P. Sweetnam hesitated between words in his lullable way and won any number of hearty laughs with his original remarks. Charles Leonard Fletcher, who has had bad luck with his vaudeville material in the past, has at last succeeded in securing a vehicle worthy of his talents. It is a sketch called Wanted, A Gent, and was written by Willard Holcomb. The plot concerns a young widow who is keeping on the business of her husband, who had been a confectioner. She advertises for an agent to sell "Hobson Kisses," a new candy. A printer's error makes the ad. read "Wanted, A Gent." The sweetheart of the widow makes up his mind to play a joke on her. A friend of his, who is an actor, lives in the next flat, and he hurries to him to borrow costumes and make-up. The rest of the sketch is a series of impersonations in which Mr. Fletcher is seen at his best. He imitates Mansfield as Baron Chevalier and as Jekyll and Hyde with great fidelity and decided success. The impersonations are very cleverly done and Mr. Fletcher deserves all possible credit. The sketch as a whole is highly pleasing and is very neatly acted by Mr. Fletcher and Irene Young, a comely and clever girl. The Whitney Brothers, who do a distinctly high-class musical specialty, won immediate and deserved favor. Their act is decidedly different from the others and is very enjoyable, as they manage to win laughs without funny make-ups or humorous hats. Johnson, Davenport and Lorella exerted themselves in their acrobatic specialty and provoked much laughter. A decidedly refreshing and pleasing act is that of Nestor, Wrenn and Holland, who scored an emphatic success. The trio is composed of two bright, lively girls, who dance excellently and look neat and attractive, and a funny comedian. One of the girls has a brisk manner in delivering her lines and she will probably develop into a first-class soubrette some day. Taylor Holmes, a newcomer, is a monologist of the refined sort. He gave some imitations of actors, told some stories and did an impersonation of Richard Mansfield in a before-the-curtain speech. His material is good and he made an excellent impression. The Passparts made a hit in some eccentric dancing. Lester and Stevens, Wilson and Halpin Widden, the stereopticon, and the biograph were also in the bill.

**TONY PASTOR'S.**—The ever-popular Nawns were seen once more in their familiar but always pleasing skit, A Touch of Nature. Carr and Jordan presented their lively sketch in which they do a little of everything. Mr. Carr's voice is as sweet and powerful as ever, and he was warmly encored. Happy Fannie Fields rolled the words of her monologue around her mouth three or four times, and then let them out in a delightfully twisted German form. She is an original and talented performer, with plenty of magnetism. Linton and McIntyre made a big hit in a bright and breezy comedy sketch. The female member of the team is a very attractive young person. The two Graces did some funny tricks on a trapeze. One of the big hits of the bill was made by George C. Davis, who is rapidly coming to the front as a monologist. He is an earnest, hard worker, and invariably makes a hit. Maddox and Beach were quite amusing in The Butcher Boy's Debut. Fields and Willey used many odd expressions in their Dutch act. The three Holdsworths, Lawson and Namon, Behman and Spaulding, and Burto, were also in the bill.

**CASINO ROOF GARDEN.**—Good business prevailed throughout the week, and the crowds were well pleased by the efforts of Cole and Johnson and their dusky assistants in a melange of mirth and music; Annabelle, who has a sweet and sympathetic voice; La Petite Adelaide, Violet Holmes, the Phaezy Troupe, Mlle. Irene, Fransoli Sisters, Glenroy Brothers, Nora Lambert, Mons. Santo, Cyr and Hill, W. F. Gould, Fanphonette and Kane, and Snyder and Buckley.

## The Burlesque Houses.

**LONDON.**—The bill, called the Red Stocking Female Minstrels, showed a first-part, afterpiece and olio introducing Halliday, Morris, Conkley and West, Joseph F. Lewis, the Dolans, the Schaeffers, and Waldron and Waldron.

## BRYAN QUOTES KENDALL.

In a recent speech out West William J. Bryan began his remarks by quoting one of Ezra Kendall's latest gags, and the merry comedian has been carrying around an air of deep thoughtfulness ever since. The gag runs as follows: "During the last campaign the Republicans told us all we needed was more confidence. Webster's definition of confidence is trust, but the trouble is that we who need it most can't get it." Mr. Bryan changed the gag around so as to bring in the idea of the growing power of the trusts; but he gave due credit to Kendall, without mentioning his name, but referred to him as "an actor who visited Nebraska recently." Mr. Kendall appreciates the honor of having been quoted by so distinguished an orator as Mr. Bryan, not so much on his own account, but because it shows that at last the vaudeville stage is beginning to get proper recognition as a factor in the affairs of the country. If Mr. Bryan can visit a vaudeville theatre and pick up ideas for a speech which will make his hearers howl for joy, other greater results may follow. Kendall, however, declares that the incident has not caused the Presidential bee to buzz in his stovepipe hat, and that he will wait a little while longer before he gives up his present position for the uncertainties of political life.

## ROSE EYTINGE TRIES A PLAY.

Rose Eytinge, assisted by Harry Bagge, gave a trial performance of a new sketch, called The First Old Woman, written by her son, Benjamin F. Butler, at Keith's Union Square Theatre on Friday afternoon last. The story of the play deals with an impetuous theatrical agent and an elderly woman who wishes to go upon the stage. She applies to him for work and gives him an idea of her talent by delivering some of the nurse's lines from Romeo and Juliet, and lines from The Two Orphans and Rose Michel, in both of which Miss Eytinge made great successes several years ago. Through a telephone message she secures an engagement, and she rewards the agent with a roll of bills. The piece is very sketchy, but it gives Miss Eytinge some fine opportunities to display her talent as an actress and elocutionist. It found favor with the audience and Miss Eytinge was given a hearty recall. Harry Bagge made a hit as the agent and gave Miss Eytinge excellent support at every point.

## PERFORMERS GET LEGACIES.

Two well-known performers were made happy last week by receiving news of legacies left them through the deaths of relatives. One is L. Dancer, the banjolist, of Philadelphia, whose uncle in Ireland left £5,000. He sailed on June 17 to claim the money and announces that he has given up the stage for good. The other child of fortune is Kitty D. Miley, of Scanlon and Miley, the vaudeville team, whose aunt died in Paris, France, on June 10, leaving her \$80,000. Miss Miley has not announced her future plans.

## FLETCHER MAKES A HIT.

Charles Leonard Fletcher was at Keith's last week. At his opening performance he was called before the curtain time and again. Fletcher is in vaudeville to stay. Watch him.

## A NEW VAUDEVILLE STAR.



ALICE PIERCE.

Alice Pierce, whose picture appears above, has decided to go into vaudeville. She has been engaged to appear at the Palace Music Hall in London, and it is expected that she will develop into a popular favorite in a very short time. In London she met Yvette Guilbert, who took quite a fancy to her, and gave her many points which will undoubtedly prove of great value to the debutante. Guilbert presented Miss Pierce with her orchestration of "A Little Piece of String," and the English version of "Rosa la Rouge," a new tragic story-song, written especially for Guilbert. Miss Pierce has talent, energy and unbounded ambition, and, if she is given a fair start, will undoubtedly reach the top rung of the vaudeville ladder.

## RUSSIAN PERFORMERS MARRIED.

The vaudeville world was surprised on Thursday last to hear the announcement of the marriage of Sadi Alfarabi, the Russian equilibrist, and Anna Rappo, of the Sisters Rappo, the charming Russian dancers.

The marriage took place on May 11 at the Lutheran Church, on West Thirty-fifth Street, and the happy pair intended to keep it a secret for some time. Marriage, like murder, will out, however. The stepfather of the Rappos, who guards them with jealous care, found his stepdaughter and her husband together in a hotel at Buffalo a few days ago and immediately raised a genuine Russian row. Of course the only thing for the young folks to do was to explain to the irate steppapa about the marriage, which had taken place a month before, and he looked long and earnestly at their marriage certificate before he extended the step-paternal forgiveness.

The friends and admirers of both of these clever performers will not be slow to offer them congratulations. Sadi Alfarabi is an equilibrist with a world-wide reputation. He is a handsome young fellow, and it was a fortunate day for him when he was booked for a long run at Koster and Bial's just when the Rappos were in the height of their success there. He and the fair Anna met, looked and loved, and their wedding was the natural result.

## PIOTROT, THE IRREPRESSIBLE.

A very large envelope arrived at the Mirror office last week from Piotrot, the globe-trotting mimic, who never fails to let The Mirror know where he is and how he is getting on. This last letter was sent from Johannesburg, and contains the cheering news that Piotrot and his associates, who are making a tour of the world, are doing a splendid business. They play in an immense tent and give a performance consisting of acrobatic acts and specialties. The company, which is known as the American Globe Trotters, includes several Americans, and is made up of Piotrot, Virginia Aragon, El Zobedie, Adrienne Ancion, Florrie Williams, Mario and Mario, Gallagher and Hild, the Four Flying Paters, Jerry Hart, and Beatrice Leo, and Master Hart. They also carry an animated song sheet, and Jerry Hart puts on an afterpiece, in which the entire company appears. After their tour of Africa the company will visit India, China, Japan, and Australia. With his letter Piotrot sent some photographs of his tent and his company and a sample pass. The pass differs from those we see here, as it is a pass from the performance. According to Piotrot's letter "Zulus, Kafirs and negers must have a pass going home from our show, as they are not allowed out at night without them."

## CAICEDO IS RECOVERING.

Juan Caicedo, the celebrated wire performer, who has been laid up with sciatic rheumatism in this city for several months, informs The Mirror that he is rapidly recovering and hopes to be able to work again in a few weeks. He desires to thank the many kind friends who have called and written to inquire about his health. Caicedo was born in the city of Popayan, United States of Columbia, South America, on June 13, 1861, and has been in theatrical life for thirty-two years. His performance on the bounding wire is marvelous and it is unfortunate that rheumatism, the acrobat's arch enemy, should have laid him low.

## BILLY B. VAN EXPLAINS.

Billy B. Van, of Van and Nobriga, in the course of a chat with a Mirror man last week, said: "I would like to state that I made my first appearance in 1876 at the North Broad Street Theatre, Philadelphia, with a juvenile Pinafore company managed by J. C. ('Fatty') Stewart. I was billed then as Master Willy Van. I am fully entitled to my name, as Van is the first syllable of my real name. I cut the rest of it off for the sake of brevity. I say this simply because I want to correct any impression that may be abroad that I am infringing in any way on the rights of any one else in the profession."

## NEW THEATRE IN MILWAUKEE.

Milwaukee will have a new theatre next Fall. It will be called the Star, and will be devoted to vaudeville with a roof-garden during the Summer months. The opening of the Star will mean a change at the Alhambra, which will thereafter be conducted as a combination house, under the management of G. F. Miller, who will book travelling companies playing farce-comedy, extravaganza, and musical attractions. The projectors of the new scheme are G. F. Miller and W. W. Wittig, manager and assistant manager of the Alhambra. Mr. Wittig will be the manager of the new house, and Mr. Miller will do the booking for both. Milwaukee now has five theatres (including the Pabst, which is principally devoted to German performances), and it remains to be seen whether the city can support a sixth. The new house will not be built from the ground



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up. It will be converted from a building now standing in a good location, and is to be ready for occupancy on or about Sept. 1.

#### JANSEN'S NEW THEATRE.

George E. Jansen's new theatre on Forty-second Street, directly in the rear of Hammerstein's Victoria, will be ready for occupancy. It is expected about Dec. 1. The plans were filed last week by the architect, John E. Kerby, and the contracts have been let. The new house will be called the Orpheum, and will be devoted to vaudeville and burlesque. The building will be 100 x 60, and the auditorium will be 60 feet wide and 50 feet deep. It will have a glass covered roof-garden and a cafe and billiard room in the basement. The front will be made mostly of stained glass. The interior will be Moorish in design and the decorations will be very fancy. The seating capacity will be about 800.

#### FIRE AT KOSTER AND BIAL'S.

A portion of the roof-garden of Koster and Bial's was burned on Sunday morning. The stage scenery, a lot of palms and several seats were destroyed, and the upper end of the roof was littered with wreckage. The firemen worked hard, and by their prompt action saved the building. A force of carpenters was put to work right after the fire and by evening the roof was in pretty fair order. A picturesque feature of the fire was the rescue of the dogs and cats belonging to Professor Leonidas. None of his pets was injured, though some had narrow escapes. The loss by the fire was about \$8,000.

#### THE VENETIAN TERRACE GARDEN.

Oscar Hammerstein will again display his originality when he opens the roof of his Victoria on June 26. He has named it the Venetian Terrace Garden. There will be two stages, and by an ingenious arrangement of the seats, no spectator will be more than forty feet from the performers. Performances will be given simultaneously from both stages. A promenade will run around the entire garden.

#### MCGARVIE DECLINES OFFER.

H. P. McGarvie has declined an extremely liberal offer to manage the Immense Salt Palace, now being built in Omaha, as his interests in New York demand all his attention. Mr. McGarvie pulled the Omaha Exposition out of a very bad hole, and was looking very dismal, and on that account the directors of the Salt Palace were anxious to secure his services.

#### MADISON SQUARE ROOF TO OPEN.

The roof-garden on Madison Square Garden will open on Saturday, June 24, under the direction of Lykens, McGarvie, Nugent and Keogh. E. E. Rice will put on some novel ballets and marches, and the bill will include Pilar Morin, Stuart, Louise Gunning, Ruth White, Isham's Octorons, Monti Myro Troupe, Stewart Sisters, Irving Jones, Amorita, and Gilbert and Goldie.

#### VAUDEVILLE JOTTINGS.

Foster Lardner has been re-engaged to support Felix Morris next season.

George and Lizzie Conway will celebrate the thirty-fifth anniversary of their marriage on June 26.

Mr. and Mrs. William Robyns have issued a very neat postal card, which they call a "reminder." It contains information as to their whereabouts from week to week. They are at Idlewild Park Casino, Newark, O., this week.

Henry Frey, the tramp comedian, worked alone week of June 5, for the first time in several years, at Lagoon Island Park, Albany, N. Y. He made a hit, and was given a return date by Manager Williams. W. J. Plimmer is booking him on the Southern circuit of parks.

George Totten Smith has written a new sketch for Charles H. Stewart and Lida McMillan, in which they will make their vaudeville debut.

Vernie Del Shine, the vocalist, has gone to Syracuse for the Summer season.

Knox Wilson, the German comedian, had the pleasure of playing for Admiral Schley while in Omaha, and his performance was heartily enjoyed by the Admiral. Mr. Wilson, who has been away from vaudeville for the past seven years, has done so well that he is very seriously thinking of staying in that branch of the profession.

Allen and West are in their third week on the Burt circuit. They contemplate a trip to the coast shortly, negotiations for which are now pending.

The De Forests will sail for Europe to-day (Tuesday) on the *Servia*. They open in London in July.

Jane Marlin, correspondent of THE MIRROR at New Haven, Conn., has written a sketch, called *A Brace of Woodcock*, for Leslie Palmer and the Bigelow Twins. It will be produced July 24.

Mr. and Mrs. Arthur Sidman will star season after next in an elaborated version of their quaint and delightful sketch, *Back Home*.

Hurley and Wilton, the acrobats, have again joined hands.

Milton Nobles will give a special performance of his new comedy, *A Tailor-Made Suit*, to-day (Tuesday) at Keith's. He will be assisted by Mary Davenport.

The Troubadour Four have disbanded, and two of the members, James Johnson, baritone and comedian, and Louis N. Powers, tenor, have, with Isabel Waite Johnson, late of E. E. Rice's forces, organized the Broadway Trio. Their act is practically the same as that of the Troubadour Four, but many changes and improvements have been made.

Wilbur Mack and Isabelle Fenton are meeting with great success with their new one-act comedy, *Her First Husband*. They are at Elmwood Park, Syracuse, N. Y., this week.

Pauline Hall, the Carbonelle Troupe of dancers, and Caron and Heriott, and other well-known stars, will be in the opening bill of the American Roof-Garden on July 1.

W. B. Watson went to Lynn, Mass., last week to supervise the improvements to the Music Hall, of which he is lessee. The opening will occur about Aug. 28.

Beatrice Moreland went to the Suburban on Saturday last and won \$500 on "Imp." She is naturally elated over her good luck.

Maude Caswell and Arthur Arnold made such a big hit at the Orpheum in *Frisco* that they will play a return engagement there when they finish at Los Angeles.

Annie Hart is singing a new song, called "A Room That Faces on Broadway," with great success. She introduced it at Hopkins' Chicago on May 6.

Andy Morris, the clown, is still confined to his home in East Chicago, Ind., by a severe illness, but expects to open his fourth regular season at the Chicago Chutes July 1.

Eugene Ellsworth and Madge Burt are at present heading a vaudeville co., under the management of the Southern Amusement Syndicate, playing their circuit of Summer park theatres through the South. They have signed with W. F. Crossy for next season to go with McIntyre and Heath's Comedians, with which organization

they will continue to produce their successful comedietta, *Domestic Pets*, written by themselves, which met with much favor with the audiences of the leading vaudeville theatres of the East the past season.

Charles Leonard Fletcher has engaged Caroline Rhodes, late of Olga Nethersole's co., as his support, in his successful sketch, *Wanted a Gent.*

Montague and West have returned to New York, and are now busily engaged in rehearsing and preparing the properties for their new specialty, which they will put on in a few weeks. Miss Montague has entirely recovered from her recent illness.

Max S. Witt, the popular composer, and his wife, spent last Sunday with Lottie Gilson, at her pretty little farm in Pearl River, N. Y.

Barrington and Martell produced their new sketch, *Society and the Stage*, at the Grand Opera House, Philadelphia, on June 16, with great success.

Jeannette Dupre Watson has just returned from Atlantic City, where she has been resting since she closed with the American Burlesquers on June 4.

The Harvey Sisters will open on the Burt circuit for ten weeks, commencing at Columbus, O., June 25.

The Powers Brothers will sail on June 14 on the Dominion Line steamer *Canada* for Liverpool, opening at the Alhambra, London, in July for three months.

George W. Day returned to New York smiling and happy last week, after a successful tour of the Orpheum circuit. He took his charming wife with him on this trip, and both enjoyed themselves thoroughly.

Harry St. Clair, press agent of the Bijou, Washington, D. C., was married a few days ago to Elsie Earle, the soubrette, who is now playing at Curtis Bay, in Baltimore. Both will continue in their respective avocations.

Jere Mahony, one of the original members of the Bohemian Burlesquers, has settled in Newark, and opened a music hall at 171 Mulberry Street. Mr. Mahony's voice is familiar to phonograph patrons.

Edwin T. Emery, late of the Girard Avenue Theatre, Philadelphia, has just completed a new original one-act comedy, which he will shortly produce in vaudeville with a strong cast, including the author.

Viola L. Thorndyke and Nellie Dunn will sail for London on the *New York* on June 21.

It was stated last week that Rose Eyttinge was about to make her debut in vaudeville. This was not quite accurate, as Miss Eyttinge has already been very successful in the Keith circuit, and made a decided hit on her appearance at Keith's in this city.

Loney Haskell has successfully played the Orpheum circuit, and closes his Western tour at the Chicago Opera House week of June 18. He received every inducement to continue his bookings in the West, but was compelled to refuse in order to be in New York to confer with Hurling and Seamon, who have engaged him to write the burlesques for their two companies next season.

Sadie Stringham presented, with success, a character monologue at a benefit at Hyde and Rehman's and at a club entertainment recently. She will present the monologue during the Summer at the roof-gardens and the vaudeville houses.

Papinta was compelled to cancel three weeks in order to rest, in preparation for her long engagements through the Summer.

James Jeffries sparred at the Casino Roof-Garden on Saturday and Sunday evenings, June 17 and 18.

The Hot Air Club closed in Baltimore on Saturday last. L. Lawrence Weber had nothing to do with the co., and his brother, who was a partner in the management, has been exonerated from all blame for the closing by the members of the co.

David Sabel, the hustling manager and husband of Josephine Sabel, is back from Berlin with a lot of good things and ideas that he will in all probability use in connection with a musical comedy that Miss Sabel will star in next season.

Anna Suits and her co. have been engaged by Lawrence Weber for his Parisian Widows co., and will be one of the big features. Louis Lesser will be manager of the organization.

Harding and Ah Sid have been engaged by Grant and Flynn for their New England circuit of parks, which means fifteen weeks' consecutive work.

Watson's Music Hall, Lynn, Mass., is undergoing extensive repairs, and will contain many features new to Lynn. The policy of the house will be to cater to ladies and children, giving first-class farce-comedy minstrel, vaudeville, and dramatic productions at popular prices. The theatre will seat over 1,600 people, and four matinees will be given each week. The prospects for a successful season are exceedingly bright. Lynn, with 120,000 people to draw from, has never had a popular place amusements given in the right way. Mr. Watson is now in Lynn, with his resident manager, Charles C. Stumm, superintending the alterations and decorations.

Gaylor and Gaff closed their season with Willett and Thorne, farceurs, last week, and opened their Summer season June 19 with same co. on the Gorman New England Park circuit.

Rose Leslie and Evelyn Curdy are at Athletic Park, Richmond, Va., this week.

Albertus and Bartram are doing their club-swinging specialty in *The Dream of Whitaker's Almanac*, the new review at the Crystal Palace, London.

Madame Herrmann has had several flattering offers to do her dances in the vaudeville houses.

Bert Howard, of Howard and Bland, received a letter last week from Smith and Fuller, announcing their great success, and that they are booked solid for a year.

Clay Bonton, a sister of Mabel and Madeline Bonton, will make her debut on the stage in the near future, at Proctor's.

Gallmar Brothers' Circus showed at New Richmond, Wis., on June 12, the day that the town was partially destroyed by a cyclone. The circus suffered severe damage, and several of the people are reported killed or injured.

The Musical Ravens, who are making a big hit on the Proctor circuit, present an act that is meritorious, as well as original and novel. The musical chandelier and the clarion are special features of the act, which is calculated to please any audience.

Leona Bland, of Howard and Bland, is ill, and her husband will work alone for a few weeks. They will resume work as a team on July 16, at Ontario Beach, Charlotte, N. Y.

Fatima, the Turkish dancer, who has run a theatre in Coney Island for the past four seasons, was married last week, to Salim Habeeb, a member of her troupe.

The Brownings will be at the Grand Central Palace Roof-Garden next week.

The Casino Comedy Four will play the Proctor houses weeks of July 3 and 10.

Joseph Crosby and Mrs. Inez Gregg, well-known society people of El Paso, Tex., appeared in a sketch called *The Society Journal* at the Palace for a trial performance on June 11.

It is said that a syndicate is being formed for the purpose of building a new vaudeville theatre in East Twenty-third Street, near Third Avenue.

The roster of America's Greatest Vaudeville Stars, under the management of Ben Kahn and Louis Weiss, now includes Mr. and Mrs. Sidney

#### VAUDEVILLE.

### Rose Melville

ALAN DALE, *New York Journal*, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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### CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue," for Miss Jessie Couthout, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headlines. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

### SUMMER

Managers of Parks playing sketches write for terms and time for THE DESERTER, the funniest 30 minute dramatic act in Vaudeville. Address Agents, or MISS ENGEL SUMNER, 333 W. 32d Street.

### EDWARD M. EDITH FAVOR AND SINCLAIR

Address 116 W. 106th St., New York City.

Drew, in their latest society comedy sketches: Baby Lund, the child artist; Horace Goldin, Mazur and Mazett, in their original creation. The Tramp and the Brakeman; Mlle. Patti Armani, and artist; the three Glisandos, musical excentriques, and Pete Baker, the German dialect comedian.

McWatters and Tyson presented their original success, *A Scene in the Dressing Room*, at the Palace last week. Although their names did not appear on the programme on Monday they were among the headlines the rest of the week.

The London Theatre closed for the season on Saturday.

#### VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week business improved at the indoor vaudeville places of amusement and on the other hand rather smaller audiences attended the performances at the outdoor resorts on account of the cold wave.

At Sans Souci Park (the prettiest outing place Chicago has) the performance the past week was tiresome in a way, from the fact that the programme was not varied enough. For instance, there were two juggling acts and three acrobatic turns. This place has a great future in store, however. It is a noticeable fact that the several vaudeville managers in Chicago do not give their patrons "the best that money can procure," and yet they use this line frequently. The same managers are often heard complaining about the business or the public. The best and real reason for this condition of affairs is that they do not offer enough novelty, and week in and week out the same old familiar names are found on the bills. About the only big card we have had in some time is Camille D'Arville, and while a prime favorite and an artist, yet the lovers of vaudeville long for some of those "European novelties" of which we have heard so much and seen so little.

This week Hopkins' Theatre is closed and will remain so for two weeks, during which time an immense lot of improvements will be made, and it is understood it will be necessary to keep the men working night and day to bring about the transformation. The auditorium will be beautifully decorated in bright rich colors and the draperies will harmonize. The stage will receive attention and needed improvements will be made. The seating will be entirely new, a superb opera chair that lends comfort and ease having been selected by the Colonel. When the doors are thrown open to the public two weeks hence this popular theatre is bound to present a fetching appearance and an example of the way Colonel Hopkins keeps faith with the public.

The Chicago Opera House has a dramatic and vaudeville co. with Robert Downing and quite a co., who present a piece called *Paris in 1789*. The olio includes Lins and Vani, Tidley Winks and Johnny Dugan. Loney Haskell, a capital mimic and story teller, and the Juggling Johnsons.

Masonic Temple Roof-Garden: Camille D'Arville is in the last week of her successful engagement. Others are McMahon and King, Freeze Brothers, Musical Dale, Pantzer Trio, Jessie Merrilles, and Stover's views.

Wheel Park: The following well-known artists appear: Maud, Edgar Greyer, Annie R. Wick, the Andersons, Howard's comedies, Kettie Leslie, T. J. Farron, Knox Wilson, and Kelly and Violette.

Sans Souci Park: A number of specialties of the usual kind are seen in the theatre. In the arena there is an equestrian exhibit, the electric fountain plays at night, and Yule's Band plays afternoons and nights.

Chutes Park: Manager E. P. Simpson has decided to enlarge the capacity of the theatre. A number of attractive acts are presented this week.

San T. Jack's: Skydiving, a local skit, is the bar-letta and serves to introduce a very shapely ensemble of girls and a corps of clever principals. The curtain raiser, *Harem of the Effendi*, is replete with music and witty lines. The vaudeville is all that could be desired.

Items: A very welcome caller the past week was William Heeley, of Heeley and Marha. Mr. Heeley is a Chicagoan and is here for a brief vacation. Heeley and Marha have for the past three years been most successful in England, and on Mr. Heeley's return they resume filling their engagements, which extend until 1902.—While George S. Wood was away Thomas McKay attended to the press work at Hopkins', and in a creditable manner.—Walter Main's Circus, Howe and Cushing, and Harris' Nickel Plate Shows have been playing at Chicago on the outlying lots.—A. G. Allen's Minstrels are giving a very good performance under canvas in and about Chicago.—Mahara's Minstrels will play here under canvas during July. Frank Mahara has arrived in advance.—Tom Diggins and W. A. Mahara are organizing a big water carnival, which will open in Omaha July 1. Captain Billy Johnson and a jolly crew of swimmers, divers and other aquatic artists have been engaged and a great show is assured.

WILLIAM FITZGERALD.

BOSTON, MASS.—Ching Ling Foo is here at last at Keith's, and he is counted on to make a great sensation. The other features of the bill are Caron and Herbert, Odell Williams, Kara, Fisher and Carroll, Gay's Spence, Johnson Brothers, the Four Emperors of Music, H. Percy Meldon and co. in a Matrimonial Blizzard, Swan and Barnard, the Passparts, Saxton and Brooks, De-lapone, Merritt and Rozella, Signor Alberti, Cockley and West, and the biograph.

Moving pictures will show the Fitzsimmons-Jeffries fight to the patrons of the smoking concerts at the Palace and the vaudeville turns are Eulalie and Kerwin, Sam Collins, Bessie Taylor, Scanlon and Stevens, Tom Nolan, Cossy Grant, Mills and Hart, Alice Leslie, and Vera Hart.

At Austin and Stone's the attractions are Charlotte Herbert, Cora and Constance Tilton, the Sisters Spaulding, the Riley Brothers, Belle Lunden, Hickey and Nelson, Lizzie Weston, Walter Fernandez, Burke and Thompson, Mack and Thompson, Burgess, the Brothers Percival, and Alice Harmon.

Jeffries came to Boston 16 and immense crowds, fol-

#### VAUDEVILLE.

### "SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy,

#### SIS HOPKINS—A WISE CHILD.

When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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"The Artist Woolf's Street Walif's first portrayal."

TONY PASTOR'S THIS WEEK, JUNE 19.

### Playlets for Vaudeville

By Jane Marlin, co-author with Harry Lacy of Bob Rackett's Pajamas, the vaudeville hit of the past season. Address JANE MARLIN, 96 Park Street, New Haven, Conn.

### Sisters Coulson

EQUILIBRISTS AND DANCERS.

KEITH'S THEATRE NEW YORK. Address Agents.

### 1 SKETCHES for Vaudeville work.

Generally have one or two on hand. L. M. MIRROR office.

lowed his carriage whenever he appeared, but the Grand Opera House was not packed when he appeared there in the evening with a vaudeville bill.

Out at Norumbega Park the Alabama Troubadours give the entertainment on the rustic stage. Items: The Lyceum has closed for the Summer. It will reopen in the middle of August.—Colonel Frank P. Stone has gone to the Rangeleys on a fishing trip.—Buffalo Bill took all the money that went out of Boston last week. He had immense crowds and only one rainy evening marred the perfect weather of the week. JAY BENTON.

PHILADELPHIA, PA.—Keith's is having a glorious Summer season. The attractions for week 19 are fully up to the standard. Robert Mantell and co. in *A Lesson in Acting*, Hayes and Lytton, Willis P. Sweetnam, Romulo Brothers, Blockson and Burns, Whitney Brothers, Three Nevarras, Charles Leonard Fletcher and Irene Young in *Wanted, a Gent.* Wilson and Halpin, Lester and Stevens, Keely Brothers, Widden, and the biograph. The usual liberality on the part of the management is already in force and every employee is allowed one week's vacation with salary.—The Lyceum announces the Vaudeville Club Burlesque co. It is a Summer snap. S. FERNBERGER.

PORTLAND, ORE.—Fredericksburg (Louis Damman, manager): Good attendance fortnight ending 11. Harry and Mamie Richards, Mae Leander, Forman and Howlett, Lolita Mather, Maudie V. Russell, Georgie Grounds, Annie and Maude Kramer, Jo Queen and Ola Hayden, and Arthur Stewart.—Coliseum (Will H. Brown, manager): Fortnight ending 11: Ed Muehlner's two-act drama, *Jack Marlin, the Mississippi Pilot*, by the Coliseum Stock co., intermingled with pleasing songs, dances, and sketches by Flora de Boise, Ed Muehlner, Dunbar and Harris, Fannie Woods, Cook and Evans, Rae Eldridge, Billy Harris, Victor Cook, and Baba, ending with Billy Harris' laugh making skit. The City Telephone. Fair business.—Third Street (Harry Hikes, manager): Moneyless business week ending 3. C. A. Jackley's family of five, Linsey Brothers, Devere Children, Clodanthe, Martel Sextette, Sebastian, Conkin Brothers, the Earls, Durrell Sisters, the Richards, and Oscar Willis made up the bill.—Third Street (C. H. Jones, manager—new management): Week ending 11: Nellie de Mar, Mamie and Harry Richards, Frank Montgomery, Arthur Stewart, Thompson and Jones, Forman and Howlett, Montgomery and Farrell, Linsey Brothers, Eason, and Captain Carl comprised the bill. Expense paying business.—Items: Manager Louis Damman, of the Fredericksburg, returned 31 from his three weeks' trip to San Francisco. His trip was to select for his house the cream of the Bay City vaudeville attractions this Summer and Fall. The trip was prolific of success. He promises Fredericksburg some choice entertainers at his house in the near future. The Haydens are among his initial selections. Their engagement is for five weeks. They have "caught on" most gratifyingly thus far—their first week—Arthur Stewart, the much-talked-of baritone at the Fredericksburg, is a Portland boy. He is meeting with remarkable success. His singing of "Dreaming," "Because I Love You So," and "Don't Let Her Lose Her Way" inspires him a deal of attention every night. His engagement is indefinite. His voice is one of the clearest and most pleasing baritones heard here for some time.—Manager C. H. Jones, of the Third Street, purposes making \$3,000 worth of improvements on his house to prepare it for the Fall opening in September. The house was formerly old Cordray's. After the house has been fitted up it is Manager Jones' intention to have it first class in every particular, and he will book nothing save first-class combinations. If he pursues this plan I see nothing in sight to prevent success. A first-class variety house will undoubtedly pay here. O. J. MITCHELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Ching Ling Foo and his co. headed the bill 12-E. He is wonderful. The Pantzer Brothers made a hit and Smith and Campbell in a new act were well received. The Blondie kept the audiences in good humor and the sketches by Gerald Griffin and co., Maxwell and Dudley, and H. Percy Meldon and co. were enjoyable. The remainder of the bill was by Herr Hornberger, a local "cellist"; Mardo, Delapone, Mack and Daly, Barlow Brothers, and the biograph. Business fair. For week 19: Arthur Dunn and Clara Belle Jerome, Howard Hall and co., Monroe and Mack, Taylor Holmes, Harris and Fields, Lincoln and Gillette, Taylor, the Reillys, Walter Hyde, Burt Jordan, and biograph.—Olympic (A. A. Spitz, manager): On evening 12 Treasurer William C. Chase had a benefit and his friends turned out in large numbers to show him their appreciation. Mr. Chase has been at the old stand many years, long before it was known as the Olympic, and is well liked by all. The bill was furnished by the National Band, W. E. White, leader; Victor V. Vass, McElroy and Bail, Bonnie Goodwin, Allie Fisher, Brown, Harrison and Brown, Goff and Latham, Rennie, and Corbin, James Sherman, Monroe's Marionettes, and Houghton, the trick cyclist. James J. Jeffries and vaudeville co. appeared here for one night 15 to a packed house.—Items: Hilda Thomas and Frank Barry, who were in the Keith bill last week, remained in town over Sunday and partook of their first genuine Rhode Island clam bake at Fields Point. They will close their season shortly and probably spend their Summer vacation at Atlantic City and Jamestown.—Keith's will close 24. Resident Manager Lovenberg will go to the Union Square for July and do the booking while Sam Hodgson is on his vacation. Press Representative H. Irving Dillenback will be at Crescent Park during July and August and will look after Manager George Bodven's interests. HOWARD C. RIPLEY.

BUFFALO, N. Y.—The week of 5-10 at Shea's was in many ways a record breaker. The least number of standing room tickets sold at an evening performance during the week 12-17 was three hundred, and on one evening exactly 100 were sold. The week was an unusually big one from the standpoint of receipts. George Fuller Golden headed the bill and the usual head things all his own way. The Griffiths Brothers made a good impression and Mlle. Flora was attrac-



tive as of yore. Others were Windom and the Blackstone Quartette, Nona and Banks Winter, Moreland, Thompson and Roberts, Pantzer Trio, the Glocks, and the biograph. Week 19-24: Four Cohans, Yorkie and Adams, Cook and Clinton, Carlos and Violette, Marsh and Sartiella, Iuz McCusker, Boyle and Graham, and the biograph. A vaudeville bill was presented at the Empire 12-17 to fair business. The entertainment had little merit. The Court Street reopens 15, 16 for an exhibition of wrestling in which Heraklides, the Terrible Greek, will be one of the participants. Joseph Kinney is the manager of the affair. Elmwood Beach had a grand opening 11 and a very fair bill was given. Manager Girard and Press Agent Harry Ferrin are smiling broad smiles in consequence. **RENNOLD WOLF.**

**CLEVELAND, O.**—The opening week at Hilt north's Garden, although somewhat handicapped by the big street railway strike, was very well patronized. The attendance Monday, 12, was unusually large. The bill presented was good. Lillian Burkhardt was the headliner, presenting her bright sketch, "The Lady of the Rowan Tree." She changed on Thursday to "A Passing Fancy." Bill week 19 will be strong. Dooley and Tenbrook, Baby Lund and others will entertain. Manager Hennessey promises the patrons of the Garden the best vaudeville talent that can be procured for this season. At Euclid Beach Park the bill commencing 18 and continuing through the week will be as follows: Satsuma, the Three Constantine Sisters, Berry and Hughes, Harry and Eva La Reanes, and the Carmen Sisters. **WILLIAM CRASTON.**

**SAN FRANCISCO, CAL.**—Johnstone Bennett was seen at the Orpheum week 1-10 with Antonio Williams. His sketch was not thought much of, but he gave some clever impersonations. Maude Caswell and Arthur Arnold presented an out-of-the-common athletic act, which made a hit. Houdini succeeded in mystifying his audiences. McAvoy and May elicited roars of laughter. Novelties for week 11 include Taciann, female impersonator; the Wartenberg Brothers, foot jugglers; Fred Niblo, monologist, and Hanley and Jarvis, singers and dancers. Business big, as usual. **FRED S. MYRTLE.**

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, manager): This house closed for season 10 and will open on Labor Day. The season has been very prosperous. The standard of attractions has been strictly first-class and marked by the latest and best novelties as they appeared in vaudeville. During the summer Mr. Poli will personally superintend many alterations. He has already begun to book for next season and says that on opening day he will have a list of the finest acts obtainable here and in Europe. **JANE MARLIN.**

**COLUMBUS, O.**—Oleantany Park Casino (George Chennell, manager): The bill week 11 drew good crowds. The performance 11 was interrupted by the arrest of the performers and the manager, but after a short interval the show continued. Fielding, Diana, Young and Devoe, Allen and West, the Goldsmith Sisters, and Howard and Bland were on the programme. Week 12: Bicketts, Morrell and Evans, Welby, Pearl, Keys and Nellis. Manager Tom Carroll, the Doughtons, Bessie Davis, and Belknap. Minerva Park Casino (John K. Burke, manager): The best bill of the season was presented week 11. Mr. and Mrs. Robyns in the Counsel for the Defense made another emphatic hit. Titenia scored heavily. Maude Courtney had the whole house with her from start to finish. The Gypsy Quintette, including Charles King, were splendid. Mazuz and Mazette and Florence King completed an excellent bill. Underlined: O'Kabe's Japs, Flo Irwin and Walter Hawley, Harry Edson and his dog, Hal Stevens, Halley and Hart, and Louis Granaud.

**KANSAS CITY, MO.**—The big open air shows at Fairmount Park have caught the popular fancy, and, despite the wet weather week 10 large crowds were attracted. A complete change of attractions opened 11 to the largest crowd of the season. The amusements consisted of band concerts and vaudeville. A thrilling act was Charles Marsh's ride down a steep incline on the banks of the lake ending with a dive of about thirty feet into the lake. One of the best acrobatic acts ever given here and one embellished by lavish accoutrements and beautiful costumes was that of the Four O'Learys, and it may be said that their work was as fine as their accessories. Howard's ponies, John Le Clair, a clever juggler; Martinetti and Sutherland in a lively dancing act; Jack Symonds in a monologue, and Grayson and Person in songs and dances were entertaining. Zimmerschied's orchestra is giving concerts every afternoon and evening to good audiences at Troost Park.

**ST. PAUL, MINN.**—Palm Garden (A. Weinholzer, manager): Opened to fair business week 12. A good first part and a taking olio were presented by Kitten Pink, Clara Wagner, Grace Gilmore, Bessie Malcolm, Rhode Oliver, Miss Felice, Harry Pink, W. J. Malmum, and Edward Perry. The Donovans, S. Fink, manager, Charles Ellsworth, business manager: Week 12 opened to good-sized audiences. A minstrel scene and olio were given by Frank McSorley and Marion Atwood, Polly O'Neill, Lulu Joadwin, Ella Hewitt, Hazel De Mar, Dot Darlington, Lillie Cereta, the Ellises, Ed Latham, Charles Faunce, and Charles Ellsworth. Tivoli (John Straka, proprietor): Fred Sanford, manager: An attractive programme was presented week 12 by Lottie Holmes, Thomas Gleason, and Fred Sanford to good business.

**LOS ANGELES, CAL.**—Orpheum (Thomas J. Myers, manager): Crowded houses, witnessed an especially good 12-13. The Donovans took well. Billy Van, a favorite here, was exceedingly amusing and won many laughs with his quaint monologues. The Montrose Troupe gave a wonderful performance, the feats of the younger member being the greatest ever seen here. Of the old favorites Hanley and Jarvis scored with new parodies and gags, the Pasqualls rendered the prison scene from "Il Trovatore" most delightfully, and Zazel and Vernon and Edna Aug repeated their clever specialties. Coming 12: Monte Tonn and Monte Clark, Clifford and Huth, Montgomery and Stone, Caswell and Arnold.

**MONTREAL, CAN.**—Theatre Royal (J. B. Sparrow, manager): The Boston Palace stock co. opened 12 to good business. The co. is good. Cunningham and Smith's sketch being specially worthy of mention. Co. will probably finish the season here, giving a weekly change of programme. Arena Summer Garden (Arenia Rink Co., managers): Bill is particularly good. The dancing of the Rappe Sisters, who made a great hit last week, is as popular as ever. The work of Vanolia, the foot juggler, is very clever, as was that of Camille Venodoli, the rag-time pianist. Deltorelli Brothers are old favorites here.

**TORONTO, CAN.**—New Bijou (M. S. Robinson, manager): The May Bell Burlesque co. with a good olio, continues to draw fair houses. In the co. are Idella De Lanaye, Jessie Clinton, John Newman, Leonard Ayer, Leon De Long, and others. Munro Park (William Banks, manager): A vaudeville season is being arranged. Empire (Doc McConaughy, manager): Opens Aug. 28. The old Bijou, which was destroyed by fire last season, is being rebuilt and will be opened as a vaudeville house in the Fall. It will then, it is said, come under the management of Mr. Shay, of Buffalo.

**OMAHA, NEB.**—Business continues excellent at the Creighton-Orpheum. Bill for week 11 includes the Escamillos, Reno and Richards, Almont and Dumont, Lorenz and Allen, Hugh J. Emmett, Loney Haskell, and Mile, Tyler. At the Trocadero Manager Cole has his full share of business, attracted by the following artists: Grapewind and Chance, Charles A. Loder, the Deltorelli, Five Cornallias, Julius Rose, Parker Sisters, and F. P. V. Rawdoff. Wirth's Music Hall has Rosar Trio, La Petite Eileen, Gibson and Nash, Bernice, and Bert Martin.

**NEW ORLEANS, LA.**—Big crowds continue to flock to West End, along Lake Pontchartrain, where the salt breeze and numerous vaudeville features contribute to delightful evenings. Froebel and Ruge are a new attraction and Professor Speedy continues his perilous leaps. Perkins' Choromilitant Band and the soloists are the chief features. Athletic Park is a perfect fairyland. Brooke's Chicago Marine Band, Marie Stuart, the Olfans, Sibyl Sammis, and the new views of the cinematograph are entertaining features.

**NORFOLK, VA.**—Auditorium James M. Barton, proprietor: Week 12: Good performances to good business by Mamie Remington, Phelps Sisters, Mollie Kellingbeck, O'Hara and Watson, Celeste and Bayless, Barrett Brothers, De Mora Sisters, Pierce and Egbert, Luzzelle, Ruth Wiley, and Wiley Hamilton. Overn View (Oscar P. Sisson, manager): Opening week 12 with an excellent show and large crowds. Gary and Walters, Chappell Sisters, Blasca and Donnetto, and Katherine Irvine are in the bill.

**RICHMOND, VA.**—Auditorium Thomas G. Leath, manager: Carlin and Clark's Minstrels week 12, and with the popular price of admission and excellent

performance given by this aggregation large crowds are in attendance at each performance. Main Street Park (Allen Jenkins, manager): An excellent bill is offered at this park to large crowds. The bill includes Gracey and Burnett, Charles Robinson, May Ward, Franchonetti Sisters, and Farrell and Taylor (holders from last week).

**SANDUSKY, O.**—Cedar Point (George A. Hoeckling, manager): Wormwood's dogs and monkeys, Ferguson Brothers, Louise Kerlin and Jack Norworth closed a very successful week 10. Week 11: O'Kabe's Japs, Louis Granaud, and Emery and Russell. Item: The new dancing pavilion, which includes six modern bowling alleys and a German rathskeller, opened 14. The bathing season is now in full blast and thousands visit our "Coney Island of the West" daily.

**DETROIT, MICH.**—The Wonderland holds its own in the hot weather against outdoor attractions. Week 11-17: Baby Lewis, a wonderfully clever child, does some impersonations of members of the profession exceedingly well. Lynch and Jewell are very funny in an Irish sketch, and Lizzie N. Wilson is equally good in her German specialty. Trask and Gladden close a singing and dancing act complete a good programme.

**SARATOGA SPRINGS, N. Y.**—Broadway Music Hall (Patrick McCue and Edward Malone, proprietors; Harry F. Curtis, manager): This cosy and cool place has made a great success of summer vaudeville under the present management. Week 12-17: the bill included Jack Rossley and Emma Lee, MacOrletta, Flora Scott, Clara Barnes, and Harry Van Veghten.

**MINNEAPOLIS, MINN.**—The Harmonia is growing in popularity, and deservedly so, as the attractions are, upon the whole, of a high order. Bill week 12 included Brooks and Floyd, Blackford Brothers, Serpenti, George Prump, Flowers and Flowers, Malcolm and Delmore, Willard McQuire, and Baker and Fonda.

**MANSFIELD, O.**—Lake Park Casino (E. R. Endly, manager): George Fielding, Young and De Voe, Wilson and Loran, Albert Hayes, and De Vaux and De Vaux closed week 5 to good business, considering the cool weather. Week 12: Ollie Young, the La Reanes, Whiting Sisters and Dick and Alice McAvoy.

**DULUTH, MINN.**—Parlor Theatre (William J. Wells, manager): Business excellent. Week 12-18: Eva Ross, Mile, Modesta, Mile, St. Ormand, Walter Kent, Scott and Howard, Edith Moretta, Kehoe and Rainer, Edith Cole, and W. J. Wells. Eva Ross was the feature of week 5-11.

**TOLEDO, O.**—Lake Erie Park and Casino (Frank Burt, manager): Week ending 17: Edna Bassett Marshall, Alice Raymond, Morrell and Evans, Belknap, Berry and Hughes, Welby, Pearl, Keys, Nellis and Carroll, Bessie Davis, and Nondescript Trio; business good.

**PITTSBURG, PA.**—The free summer theatre is a success at the Duquesne Garden, and is attracting large and refined audiences. Josephine Gassman and her pikaunies scored a hit. The following artists also appear: Clayton Sisters, Herald Squad, Quartette, Carr and McLeod, Arvello, and others.

**HAMPDEN, ME.**—Riverside Park: There have been changes and improvements made since last season, including a menagerie, to which additions will be made. The stage attractions will be furnished and managed by J. W. Gorman. The London Barlesque co. will open the season 19.

**WEST SUPERIOR, WIS.**—Gem (W. S. Campbell, manager): Clarence Leonard, business manager: Week 12: Carl and Helene Hoffman, Sisters Castle, the La Roses, Bockfield and Hall, Sam Green, Myrtle La Blanch, and Minnie Gordon.

**BINGHAMTON, N. Y.**—Casino Park (J. P. E. Clark, manager): Regular season commences 19, with Little Chp. De Hollis and Valora, Mason and Wright, Jerry Sanford, Sheddman's dogs, Alice Cavournelli, and Flossie Whitmot.

**HAMILTON, O.**—Lindenwald Park (Thomas Smith, manager): Week 12-17: Garrity Sisters, Higgins and Lewis, Billie and Tillie De Witt, Emory and Stone, and Bessie Clifton. Business very good.

**AKRON, O.**—Lakeside Casino (Harry A. Hawn, manager): Powers and Theobald, Hal Stevens, Louise Kerlin, Jack Norworth, and the Columbian Four 12-15. Large audiences; general satisfaction.

**PORTLAND, ME.**—Riverton Park (E. A. Newman, manager): The London Vaudeville co., with the Fadettes, opened season 12. Strong bill; attendance two thousand.

#### VAUDEVILLE PERFORMERS' DATES.

Adelman, Joseph—Forest Park Highlands, St. Louis, 19-24.  
Allen and West—Mannion Park, St. Louis, 19-24.  
Albertus and Bartram—Crystal Palace, London, England, 5-July 22.  
**ALDRICH, CHARLES T.**—Alhambra, London, England—indefinite.  
Adams Brothers Co.—Atlantic City, N. J., 19-Aug. 5.  
Anderson and Engleton—Keith's, N. Y., 19-24.  
Avon Twin Sisters—N. Y. Roof-Garden 19-24.  
Barnes, Rose—N. Y., 19-24.  
Amorita—Madison Roof-Garden, N. Y., 24-July 1.  
Alberti, Signor—Keith's, Boston, 19-24.  
Andersons, The—Ferry Wheel Park, Chicago, 19-24.  
Arnotis—Aerial Palm Garden, N. Y., 19-24.  
Burkhardt, Lillian—Palace, N. Y., 19-24.  
Boyle and Graham—Shea's, Buffalo, 19-24.  
Berry and Hughes—Euclid Beach Park, Cleveland, 19-24.  
Belknap—Oleantany Park, Columbus, 19-24.  
Blondella, The—Keith's, N. Y., 19-24.  
Blackson and Burns—Keith's, Phila., 19-24, Keith's, N. Y., 24-July 1.  
Beaumont Sisters—N. Y. Roof-Garden 12-24.  
Barton and Ashley—Palace, N. Y., 19-24.  
Barry, Mr. and Mrs. Jimmy—Proctor's, N. Y., 19-24.  
Borani Brothers—Pastor's, N. Y., 19-24.  
Bohones, The—Pastor's, N. Y., 19-24.  
Brighton, George—Empire, Atlantic City, N. J., 19-24.  
Blanchard, C. C.—Keith's, Prov., 10-July 1.  
Bicketts, The—Oleantany Park, Columbus, 19-24.  
Bennett, Johnstone—Orpheum, Los Angeles, Cal., 19-24.  
Caron and Herbert—Keith's, Boston, 19-24.  
Clivette—Royal Theatre, Birmingham, England—indefinite.  
Carus, Emma—Orpheum, Omaha, 18-24, Chicago O. H., 25-July 1.  
Ching Ling Foo—Keith's, Boston, 19-24.  
Cawthorn and Forrester—N. Y. Roof-Garden 12—indefinite.  
Carroll, Master—Oleantany Park, Columbus, 19-24.  
Cooke and Clinton—Shea's, Buffalo, 19-24.  
Cochran, Eily—Proctor's, N. Y., 19-24.  
Cameron and Gausse—Pastor's, N. Y., 19-24.  
Conkley and West—Keith's, Boston, 19-24.  
Collins, Sam—Palace, Boston, 19-24.  
Cullen, Jas. H.—Mannion Park, St. Louis, 19-24.  
Cohans, Four—Shea's, Buffalo, 19-24.  
Carlos and Voulette—Shea's, Buffalo, 19-24.  
Constantine Sisters—Euclid Beach Park, Cleveland, 19-24.  
Chips, Little—Casino Park, Binghamton, N. Y., 19-24.  
Caromella, Alice—Casino Park, Binghamton, N. Y., 19-24.  
Clarence Quintette—Aerial Palm Garden, N. Y., 19-24.  
Crispy and Dayne—Orpheum, San Francisco, Cal., 19-24.  
Caswell and Arnold—Orpheum, Los Angeles, 18-24.  
Cafford and Huth—Orpheum, Los Angeles, 19-24.  
Downs, T. Nelson—Palace, London, England—indefinite.  
Dunn and Jerome—Keith's, Prov., R. I., 19-24.  
Davidson, Abbot—Proctor's, N. Y., 19-24.  
Delphone—Keith's, Boston, 19-24.  
Davis, Bessie—Oleantany Park, Columbus, 19-24.  
D'Arville, Canille—Masonic Roof, Chicago, 12-24.  
Doherty Sisters—Duquesne Garden, Pittsburgh, 19-24.  
Downing, Robert, and Co.—Chicago O. H., 19-24.  
Deegan, Johnny—Chicago O. H., 19-24.  
Dale, Musical—Masonic Roof, Chicago, 19-24.  
Dooley and Ten Brook—Haltmorth's Garden, Cleveland, 19-24.  
Doughtons, The—Oleantany Park, Columbus, 18-24.  
De Hollis and Valora—Casino Park, Binghamton, N. Y., 19-24.  
Day, Geo. W.—Keith's, N. Y., July 3-8.  
Derenda and Breen—Aerial Palm Garden, N. Y., 19-24.  
Deage, Alma—Aerial Palm Garden, N. Y., 19-24.  
De Grays—Orpheum, Omaha, 18-24.  
Eldridge, Press—Glen Echo Park, Washington, D. C., 19-25.  
Ely and Harvey—Palace, N. Y., 19-24.  
Erna, Mile.—N. Y. Roof-Garden 19-24.

English, Willie—N. Y. Roof-Garden 19-24.  
Eckert and Berg—Brighton Beach Music Hall, N. Y., 19-24.  
Enlialle and Kerwin—Palace, Boston, 19-24.  
Edson, Harry—Minerva Park, Columbus, 19-24.  
Ellsworth and Burt—Mourne Park, Moline, Ala., 12-24.  
Empire Comedy Four—Orpheum, Omaha, 18-24.  
Fletcher, Charles Leonard, and Co.—Keith's, Phila., 19-24.  
Fisher and Carroll—Keith's, Boston, 19-24.  
Four Emperors of Music—Keith's, Boston, 19-24.  
Flora, Mile.—Palace, N. Y., 19-24.  
Falke and Semon—Garden Theatre, Cleveland, 19-24.  
G. O. H., Pittsburgh, 26-July 1.  
Foster and Williams—Chester Park, Cin., O., 19-24.  
Flood Brothers—Keith's, Prov., 19-24.  
Farrell and Taylor—Keith's, Prov., 19-24.  
Frieze Brothers—Masonic Roof, Chicago, 19-24.  
Farron, T. J.—Ferry Wheel Park, Chicago, 19-24.  
Freuchell and Lewis—Atlantic City 26-July 1.  
French, Henri—Orpheum, Los Angeles, 19-24.  
Goscin and Davis—K. and B's, N. Y., 19-24.  
Garrisons, The—England—indefinite.  
Giguere and Boyer—Keith's, Prov., R. I., 19-24.  
Gould, Wesley, Gould and Venita—Little Rock, Ark., 18-24.  
Glenroy, James Richmond—Hopkins', Chicago, 18-24.  
Gassman, Josephine—Duquesne Garden, Pittsburgh, 19-24.  
Gilbert, John—N. Y. Roof-Garden 19-24.  
Grant and Jones—N. Y. Roof-Garden 19-24.  
Gunning, Louise—Brighton Beach Music Hall, N. Y., 19-24.  
Gibson and Goldie—Madison Roof-Garden, N. Y., 24-July 1.  
Granger, Maud, and Co.—Pastor's, N. Y., 19-24.  
Garetta, Mile.—Pastor's, N. Y., 19-24.  
Gomar—Chester Park, Cin., O., 19-24.  
Grant, Cessy—Palace, Boston, 19-24.  
Grayson Sisters—Mannion Park, St. Louis, 19-24.  
Geyer, Edgar—Ferry Wheel Park, Chicago, 19-24.  
Gardner and Gilmore—West End, New Orleans, La., 18-24.  
Granaud, Louis—Minerva Park, Columbus, 19-24.  
Garmontelle Sisters—Aerial Palm Garden, N. Y., 19-24.  
Golden Gate Quartette—Aerial Palm Garden, N. Y., 19-24.  
Healey and Saunders—Keith's, N. Y., 19-24.  
Hawkins, Low—Forest Park Highlands, St. Louis, 19-24.  
Hayes and Lytton—Keith's, Phila., 12-24.  
Holmes, Taylor—Keith's, Prov., 19-24.  
Howe and Edwards—England—indefinite.  
Hudson, Tom—Cook O. H., Rochester, 19-24.  
Hudson, Tom—Cook O. H., Rochester, 19-24.  
Hall, Artie—Forest Park Highlands, St. Louis, 19-24.  
Harpers, The—Proctor's, N. Y., 19-24.  
Haskell, Loney—Chicago O. H., 19-24.  
Huntington, Wright, and Mrs. Leiter—Palace, N. Y., 19-24.  
Herbert, Prof.—Brighton Beach Music Hall, N. Y., 19-24.  
Harris and Fields—Keith's, Prov., 19-24.  
Hart, John R.—Keith's, Prov., 19-24.  
Hyde, Walter—Keith's, Prov., 19-24.  
Hart, Vera—Palace, Boston, 19-24.  
Howard, Prof.—Ferry Wheel Park, Chicago, 19-24.  
Hart, Annie—Central Palace Roof, N. Y., 26-July 1.  
Heron, Gillingwater and Co.—Minerva Park, Columbus, 25-July 1.  
Hartley and Aman—Empire, Atlantic City, N. J., 19-24.  
Hadley and Hart—Minerva Park, Columbus, 18-24.  
Hawley and Jarvis—Orpheum, San Francisco, Cal., 18-24.  
Houdini—Orpheum, Los Angeles, 19-24.  
Isham's Octorooms—Madison Roof-Garden, N. Y., 24-July 1.  
Irwin and Hawley—Minerva Park, Columbus, 19-24.  
Johnson and Dean—Aerial Palm Garden, N. Y., 19-24.  
Johnsons, Four—Chicago O. H., 19-24.  
Jones, Irwin—Madison Roof-Garden, N. Y., 24-July 1.  
Johnston Brothers—Keith's, Boston, 19-24.  
Kelly Brothers—Keith's, Phila., 19-24.  
Kelly and Ashby—Keith's, N. Y., 12-24.  
Knoll and McNeill—Youngstown, O., 19-24.  
King and Strange—Glendale Park, Nashville, Tenn., 12-24.  
Krause and Brill—Pastor's, N. Y., 19-24.  
Kara—Keith's, Boston, 12-24.  
Kendal, Ezra—N. Y. Roof-Garden 19-24.  
Knight, Charles S.—Chester Park, Cin., O., 19-24.  
Kenwick, Annie—Ferry Wheel Park, Chicago, 19-24.  
Key and Violette—Ferry Wheel Park, Chicago, 19-24.  
Litchfield, Mr. and Mrs. Neil—Lakeside Park, Akron, O., 18-24.  
Lawrence Sisters—Chicago O. H., 19-24.  
Lester and Stevens—Keith's, Phila., 19-24.  
Loftus, Cissy—N. Y. Roof-Garden 12-24.  
Leach, John C.—Palace, N. Y., 19-24.  
Lorenz and Allen—Forest Park Highlands, St. Louis, 19-24.  
Lina and Vani—Chicago O. H., 19-24.  
Lomborg, Anna—Proctor's, N. Y., 19-24.  
Levey, Ethel—Keith's, N. Y., 19-24.  
Les Quartiers Talks—N. Y. Roof-Garden 19-24.  
Litt and Dale—Chester Park, Cin., O., 19-24.  
Lincoln and Gillette—Keith's, Prov., 19-24.  
Leslie, Alice—Palace, Boston, 19-24.  
Lloyd, Annie—Duquesne Garden, Pittsburgh, 19-24.  
La Martine, Three—Duquesne Garden, Pittsburgh, 19-24.  
Leslie, Kitty—Ferry Wheel Park, Chicago, 19-24.  
Lund, Baby—Haltmorth's Garden, Cleveland, 19-24.  
La Reanes, The—Euclid Beach Park, Cleveland, O., 19-24.  
Leonidas, Prof.—Aerial Palm Garden, N. Y., 19-24.  
Mantell, Robt. and Co.—Keith's, Phila., 19-24.  
Morello and Evans—Oleantany Park, Columbus, 19-24.  
Mortimer, Eloise—Mannion Park, St. Louis, 19-24.  
Midgley, The—Mannion Park, St. Louis, 19-24.  
**MONROE AND TRACY**—Keith's, Prov., 19-24.  
Morton and Revell—Empire, Atlantic City, 19-24.  
Mudge and Morton—Eldridge Park, Elmira, N. Y., 19-24.  
Melville, Rose, and Co.—Keith's, N. Y., 19-24.  
Meldon, H. Percy, and Co.—Keith's, Boston, 19-24.  
Military Trio—Keith's, Prov., 19-24.  
Marsh and Sartiella—Shea's, Buffalo, 19-24.  
Manhattan Comedy Four—Forest Park, St. Louis, 12-24.  
Merrills, Jessie—Masonic Roof, Chicago, 19-24.  
McLean and Hal—Proctor's, N. Y., 19-24.  
Miles-Stavodak, Quintette—N. Y. Roof-Garden 19-24.  
Manhattan Trio—N. Y. Roof-Garden 19-24.  
Morin, Pilar—Madison Roof-Garden, N. Y., 24-July 1.  
Monte Myro Troupe—Madison Roof-Garden, N. Y., 24-July 1.  
Martineti and Sutherland—Forest Park Highlands, St. Louis, 19-24.  
Macarte Sisters—Forest Park Highlands, St. Louis, 19-24.  
Murray and Lane—Chester Park, Cin., O., 19-24.  
Mann, George—Chester Park, Cin., O., 19-24.  
Merritt and Rozella—Keith's, Boston, 19-24.  
Mills and Hart—Palace, Boston, 19-24.  
McCusker, Ilez—Shea's, Buffalo, 19-24.  
McMahon and King—Masonic Roof, Chicago, 19-24.  
Mack and Fenton—Elmwood Park, Syracuse, N. Y., 19-24.  
Mason and Wright—Casino Park, Binghamton, N. Y., 19-24.  
Metweil Troupe—Aerial Palm Garden, N. Y., 19-24.  
Metweil and Stetson—Orpheum, San Francisco, 19-24.  
Moung, Tonne, and Moung Thit—Orpheum, Los Angeles, 19-24.  
McAvoy and May—Orpheum, Los Angeles, 19-24.  
Montgomery and Stone—Orpheum, Los Angeles, 19-24.  
Nichols Sisters—Keith's, Phila., 19-24.  
Nelson Trio—Pastor's, N. Y., 19-24.  
Nolan, Tom—Palace, Boston, 19-24.  
Nevares, Three—Keith's, Phila., 19-24.  
Noves, Five—Sans Souci, Chicago, 18-24.  
Niblo, Fred—Orpheum, San Francisco, Cal., 18-24.  
O'Brien Trio—Mannion Park, St. Louis, 19-24.  
O'Kabe's Japs—Minerva Park, Columbus, 19-24.  
Pantier Trio—Masonic Roof, Chicago, 19-24.  
Pongo—Proctor's, N. Y., 19-24.  
Payne, Billy—Pastor's, N. Y., 19-24.  
Pek and Kollus Orpheum, Omaha, 18-24.  
Fairmount Park, Kansas City, 25-July 1.  
Photes—Orpheum, Omaha, 19-24.  
Ravens Musical—Palace, N. Y., 19-24.  
Romato Brothers—Keith's, Phila., 19-24.  
Rigby, Arthur—Palace, N. Y., 19-24.  
Rosaire and Elliott—Keith's, N. Y., 19-24.  
Red Birds, Seven—Pastor's, N. Y., 19-24.  
Reillys, The—Keith's, Prov., 19-24.  
Ries, Three—Mannion Park, St. Louis, 19-24.  
Redding, Francesca—Orpheum, San Francisco, 18-July 1.  
Smith and Campbell—Keith's, N. Y., 19-24.

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Swan and O'Day—Keith's, Boston, 19-24.  
Sherman, Prof.—Palace, N. Y., 19-24.  
Stanton and Modena—Proctor's, N. Y., 19-24.  
Smith and Cook—Proctor's, N. Y., 19-24.  
Scott, Carrie—Proctor's, N. Y., 19-24.  
Shattuck, Truly—N. Y. Roof-Garden 19-24.  
Stewart Sisters—Pastor's, N. Y., 19-24.  
Stuart—Madison Roof-Garden, N. Y., 24-July 1.  
Spence, Gavin—Keith's, Boston, 19-24.  
Scanlon and Stevens—Palace, Boston, 19-24.  
Shattuck and Bernard—Duquesne Garden, Pittsburgh, 19-24.  
Swift and Huber—Shea's, Buffalo, 19-24.  
Satsuma—Euclid Beach Park, Cleveland, 19-24.  
Sanford, Jerry—Casino Park, Binghamton, N. Y., 19-24.  
Stevens, Hal—Minerva Park, Columbus, 19-24.  
Silver and Emeric—Aerial Palm Garden, N. Y., 19-24.  
Tierney, J. T.—Forest Park Highlands, St. Louis, 19-24.  
Shea's, Buffalo, 26-July 1.  
Thompson, C. S.—Keith's, N. Y., 19-24.  
Tanquary, Eva—Forest Park Highlands, St. Louis, 19-24.  
Trux, Louise—Keith's, N. Y., 19-24.  
Thatcher, George—Brighton Beach Music Hall, N. Y., 19-24.  
Thompson, Harry—Pastor's, N. Y., 19-24.  
Taylor, Bessie—Palace, Boston, 19-24.  
Thompson and Garvie—Mannion Park, St. Louis, 19-24.  
Taciann—Orpheum, San Francisco, Cal., 18-24.  
Van, Billy—Los Angeles, Cal., 5-24.  
Vernon, Jess—Palace, N. Y., 19-24.  
Van Aukens, The—Brighton Beach Music Hall, N. Y., 19-24.  
Valmore—Orpheum, Omaha, 18-24.  
Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.  
Whitney Brothers—Keith's, Phila., 19-24.  
Widdon—Keith's, Phila., 19-24.  
Whiting Sisters—Casino, Toledo, 18-24.  
Fairview Park, Dayton, O., 25-July 1.  
Williams, Odell and Co.—Keith's, Boston, 19-24.  
**WILDER, MARSHALL P.**—Masonic Roof, Chicago, Ill., July 9-16.  
Wilson and Halpin—Keith's, Phila., 19-24.  
Waterbury Bros. and Tenny—Proctor's, N. Y., 19-24.  
Wilson, Al—Keith's, N. Y., 19-24.  
Welby, Pearl, Keys and Nellis—Oleantany Park, Columbus, 19-24.  
Welch, Joe—Palace, N. Y., 19-24.  
Waltz, Al—Proctor's, N. Y., 19-24.  
Wilmer and Vincent—Keith's, N. Y., 19-24.  
Walton, Prof.—N. Y. Roof-Garden 19-24.  
White, Ruth—Madison Roof-Garden, N. Y., 24-July 1.  
Wiseman Serenaders—Brighton Beach Music Hall, N. Y., 19-24.  
Watson and Hutchings—Suburban Park, St. Louis, 19-24.  
Williams and Tucker—Pastor's, N. Y., 19-24.  
Wieland—Pastor's, N. Y., 19-24.  
Winchesters, The—Duquesne Park, Pittsburgh, 19-24.  
Wilson, Knox—Ferry Wheel Park, Chicago, 19-24.  
Wilson and Leicester—Nantasket Beach, Boston, 19-24.  
Wilmont, Flossie—Casino Park, Binghamton, N. Y., 19-24.  
Wartenberg Brothers—Orpheum, San Francisco, Cal., 18-24.  
Yorkie and Adams—Shea's, Buffalo, 19-24.

### Born.

CROSBY.—On June 13, 1899, a son to Mr. and Mrs. Warner Crosby.  
FISKE.—On June 13, at Brentwood Park, L. I., to Mr. and Mrs. E. D. Fiske (Kate Woods-Fiske) a daughter.

### Married.

ALFARABI—RAPPO.—At New York, on May 11, 1899, Sadi Alfarabi and Anna Rappo.  
BERGEN—FARQUHAR.—Thurlow Bergen and Beatrice Farquhar.  
HALL—ALLEN.—Albert Percival Hall and Edith Marie Allen, in New York city, on June 14.  
ST. CLAIR—EARLE.—Harry St. Clair and Elsie Earle, at Washington, D. C.  
WOOD—GAUBATZ.—William H. Wood and Ida M. Gaubatz, at Milwaukee, Wis., June 14.

### Died.

COPLESTON.—John H. Copleston, at Brighton, England, on June 5, aged 96 years.  
GIBSON.—Dave Gibson, in St. Louis, Mo., on June 18, of gastritis, aged 39 years.  
GOING.—Frederick Going (W. F. Lane), at Frankfort, Ky., on April 24, of Bright's disease, aged 38 years.  
LENNON.—At Philadelphia, Pa., on June 17, James J. Lennon.  
OLMI.—Nellie Olmi, at Roosevelt Hospital, New York city, June 18.  
PERLEY.—James P. Perley, in Washington, D. C., on June 12, aged 69 years.  
POITS.—Edna Paige Poits, at Pine Island, Minn., on June 11.  
READE.—Florence Reade, in New York city, on June 13.  
RICHARDSON.—Locke Richardson, in Berlin, Germany, on June 15, of cancer.



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